G. SCHIRMER OPERA SCORE EDITIONS

Richard Wagner

TRISTAN UND ISOLDE

DBQ413278

Bayreuth - Wagner's town, theatre, 1876 (?) technical masterpiece, all seats could see the stage. Only Wagner's works performed there.

Alte Visa - shepherds tune in Tristan. Element of local colour, tune in Tristans memory, "idee fixe", haunting melody, a developed theme.

Stabreim - alliteration, used in T+I + The Ring to link the sensuous + the conceptual. German rhyme form. a combination of alliteration and consonence, heavy stress on "M" + "W"

Wolf - modelled his operas after Wagner, used leitmotifs, late 1800s

Schopenhauer - philosopher, greatly affected Wagner, The Ring + Tristan. "The will" inner reality vs. outward appearances, translating reality into our own perception, "noumena" inner world not bound by time, space, cosality, only escape through the nirvana of death.

Nibelung - a race of dwarfs who posses The Ring.

Singspiel - ca. 1700 German equivalent of drama w/ music because similar to Fr. opera comique, Mozart.

Lohengrin - Wagner 1848, first extensive use of leitmotifs (25) Tone color, idea of set numbers already gone. all recitative accompagnied by orchestra (no secco) overall flow, no stops. Last of Wagner's early operas. Elsa saved by Lohengrin "dont ask me who I am"

Der Ring des Nibelungen - Tetralogy completed 1874 by Wagner. Drawn from German mythology, extensive use of leitmotifs, "unending melody" discards arias. tonality. larger musical vocabulary. in E^b major change in stress on voice to orchestra from first to last opera. 70-80 leitmotifs all in orchestra, not sung. All assigned to one key. Huge orchestra. Use of Stabreim. "Musical Drama" not opera. Characters on many levels. interpreted as an attack on capitalism, a socialist drama. Outstanding leitmotifs:

① Rheingold ② The Ring ③ the Sword.

Das Rheingold
Die Walkure
Siegfried
Gotterdammerung

Der ~~Erie~~ Freischutz Weber 1821, touched on German nationalism appeals to nature, common people; country, rebirth etc. plot: dispute for love and for magic bullets. Romantic opera, 3 acts contact of supernatural w/ humans. First systematic use of leitmotifs, extended role of Chorus + orchestra Samiel = devil.

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TRISTAN AND ISOLDA

1855

Opera in Three Acts

By

RICHARD WAGNER

Vocal Score by
RICHARD KLEINMICHEL

English Version by
HENRY GRAFTON CHAPMAN

With an Essay on the
Story of the Opera by
H. E. KREHBIEL

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TRISTAN AND ISOLDA

DRAMA IN THREE ACTS

CHARACTERS

TRISTAN	*Tenor*	MELOT	*Tenor*
KING MARK	*Bass*	BRANGÆNA	*Soprano*
ISOLDA	*Soprano*	A SHEPHERD	*Tenor*
KURVENAL	*Baritone*	A HELMSMAN	*Baritone*

SAILORS, KNIGHTS AND ATTENDANTS

SCENE OF ACTION

Act I. At sea on the deck of Tristan's ship, on the voyage from Ireland to Cornwall.
Act II. King Mark's castle in Cornwall.
Act III. Tristan's castle in Brittany.

• •

The drama was first performed at Munich on June 10, 1865
with the following cast:

TRISTAN	*Herr Schnorr von Carolsfeld*
ISOLDE	*Frau Schnorr von Carolsfeld*
KÖNIG MARKE	*Herr Zottmayer*
KURWENAL	*Herr Mitterwurzer*
MELOT	*Herr Heinrich*
BRANGÄNE	*Frl. Deinet*
EIN HIRT	*Herr Simons*
EIN STEUERMANN	*Herr Hartmann*

TRISTAN AND ISOLDA

"A VASSAL is sent to woo a beauteous princess for his lord. While he is bringing her home the two, by accident, drink a love-potion, and ever thereafter their hearts are fettered together. In the mid-day of delirious joy, in the midnight of deepest woe, and through all the emotional hours between, their thoughts are only of each other, for each other. Meanwhile the princess has become the vassal's queen. Then the wicked love of the pair is discovered, and the knight is obliged to seek safety in a foreign land. There (strange note this to our ears) he marries another princess, whose name is like that of his love, save for the addition 'With the White Hand;' but when wounded unto death he sends across the water for her who is still his true love, that she come and be his healer. The ship which is sent to bring her is to bear white sails on its return if successful in the mission; black, if not. Day after day the knight waits for the coming of his love, while the lamp of his life burns lower and lower. At length the sails of the ship appear on the distant horizon. The knight is now himself too weak to look. 'White or black?' he asks of his wife. 'Black,' replies she, jealousy prompting the falsehood; and the knight's heart-strings snap in twain just as his love steps over the threshold of the chamber. Oh, the pity of it! for with the lady is her lord, who, having learned the story of the fateful potion, has come to unite the lovers. Then the queen, too, dies, and the remorseful king buries the lovers in a common grave, from whose caressing sod spring a rose-bush and a vine and intertwine so curiously that none may separate them."* Thus, in simplest outline, runs the legend which Wagner has given dramatic form in his "Tristan und Isolde." It was long in the poet-composer's mind before it took shape. Wagner was an omnivorous reader; but it was during the period of his activity as operatic conductor in Dresden, from 1843 to 1849, that he gave particular attention to the study of old Germanic legends. How these studies bore fruit in "Lohengrin," "Tannhäuser," "Wieland der Schmiedt" (which remained a sketch), "Siegfried's Tod" (which grew into "Götterdämmerung" and eventually into the Nibelung trilogy), and "Parsifal," the world knows. The legend of Tristram (or Tristan, to adopt the German appellation) is of vast antiquity; its origin is lost in the mists of early civilizations, like those of its companions which tell of Siegfried and Parsifal, with which it has elements in common and which had loving communion in Wagner's mind. As we know it, the tale of Tristan is Keltic, and it is at least remotely possible that the original Aryan root first blossomed in modern

* "*Studies in the Wagnerian Drama,*" *by H. E. Krehbiel.*

literary form in Wales. This was the fond belief of Sir Walter Scott, who in 1804 edited a metrical version attributed to Thomas the Rhymer, who was supposed to have been a poet of the fourteenth century. This branch of curious and interesting inquiry does not necessarily call for attention here, however, since the source followed by Wagner is sufficiently obvious. Enough that the singular charm of the tale "which half a millennium of poets have celebrated as the High Song of Love, the Canticle of all Canticles which hymn the universal passion" (*op. cit.*), is alike familiar to English and German literature. It has been told by Sir Thomas Malory, Lord Tennyson, Matthew Arnold, and Algernon Swinburne, each of whom has placed the stamp of his peculiar genius upon it. Long ago the love-song was sung by the French trouvères, and after them by the German Minnesinger. The most famous mediæval version is the German epic of Gottfried von Strassburg, a translation of which into the modern language by Hermann Kurtz was published in 1844. This, it may safely be assumed, fell under the eye of Wagner while he was delving in the legendary lore of his people in the Dresden period. Gottfried left the story unfinished, but two poets of his century, the thirteenth, were his continuators. Following these—Ulrich von Türnheim and Heinrich von Freiberg—Kurtz wrote the dénouement indicated in our outline, namely, the life of the hero in Brittany with Isolde of the White Hand, and his death as the immediate result of the falsehood about the sails. While Wagner was sketching his drama in 1855 an edition of Gottfried's epic appeared under the editorship of Karl Simrock. It offered nothing new in the reading of the text, but there were some ingenious allusions in the preface which seem to have provided Wagner with some of the pictures and symbolism with which the second act of his tragedy is rife. These were the dawn of day during the lovers' meeting (of which Shakespeare made such exquisite use in "Romeo and Juliet"), and the fateful result of the extinguishment of the torch, which has a prototype in the ancient legend of Hero and Leander. The incident of the sails belongs to Greek story—the legend of Ægeus and Theseus. Wagner evidently intended to employ the incident in a changed form, turning the black sails into a black flag, for, writing to Liszt late in 1854, he said: "As I have never in my life enjoyed the true felicity of love, I shall erect to this most beautiful of my dreams [he refers to the Siegfried drama] a monument in which, from beginning to end, this love shall find fullest gratification. I have sketched in my head a 'Tristan und Isolde,' the simplest of musical conceptions, but full-blooded; with the 'black flag' which waves at the end I shall then cover myself—to die." Other significant departures from the old legend made by Wagner, obviously for the purpose of intensifying and ennobling the character and passion of the fabled lovers, are the omission of the element of accident in

the drinking of the potion, and the second Isolde. Concerning the first of these I have spoken at considerable length in the book quoted at the beginning of this preface, and, since it is a matter that goes deep into the ethics of the drama, I may, perhaps, be pardoned for repeating some of my words: "The versions of Gottfried von Strassburg, Matthew Arnold, Swinburne, Tennyson and Wagner present three points of view from which the love of the tragic pair must be studied. With the first three the drinking is purely accidental, and the passion which leads to the destruction of the lovers is something for which they are in no wise responsible. With Tennyson there is no philtre, and the passion is all guilty. With Wagner the love exists before the dreadful drinking, and the potion is less a maker of uncontrollable passion than a drink which causes the lovers to forget duty, honor and the respect due to the laws of society. It is a favorite idea of Wagner's that the hero of tragedy should be a type of humanity freed from all bonds of conventionality. It is unquestionable, in my mind, that in his scheme we are to accept the love-potion as merely the agency with which Wagner struck from his hero the shackles of convention. Unquestionably, as Bayard Taylor argued, the love-draught is the Fate of the Tristan drama, and this brings into notice the significance of Wagner's chief variation. It is an old theory, too often overlooked now, that there must be at least a taint of guilt in the conduct of a tragic hero in order that the feeling of pity excited by his sufferings may not overcome the idea of justice in the catastrophe. This theory was plainly an outgrowth of the deep religious purpose of the Greek tragedy. Wagner puts antecedent and conscious guilt at the door of both of his heroic characters. They love before the philtre, and do not pay the reverence to the passion which, in the highest conception, it commands. Tristan is carried away by love of power and glory before men, and himself suggests and compels by his threats Marke's marriage, which is a crime against the love which he bears Isolde and she bears him. There is guilt enough in Isolde's determination and effort to commit murder and suicide. Thus Wagner presents us the idea of Fate in the latest and highest aspect that it assumed in the minds of the Greek poets, and he arouses our pity and our horror, not only by the sufferings of the principals, but also by making an innocent and amiable prompting to underlie the action which brings down the catastrophe. It is Brangäne's love for her mistress that persuades her to shield her from the crime of murder and protect her life. From whatever point of view the question is treated, it seems to me that Wagner's variation is an improvement on the old legends, and that the objection, which German critics have urged, that the love of the pair is merely a chemical product, and so outside of human sympathy, falls to the ground."

The letter to Liszt from which a brief quotation has been made indicates

that "Tristan und Isolde" had its inception in Wagner's mind in the fall of 1854. He was then living in Zurich, and it was three years before he began the execution of his plan. It was not to be a monument to a dream of felicity never experienced, or to his despair at ever seeing the completion of his "Siegfried" drama (which had advanced to the second act when it was laid aside), but the tribute to a consuming passion for the wife of a benefactor, whose generosity provided him with an idyllic home at Triebschen on the shores of Lake Lucerne. Love for Mathilde Wesendonck was the inspiration of both book and score, and it speaks tumultuously and with unexampled eloquence in the love music of the second act. Not until Wagner's letters to the lady were published, long years after both were dead, were all the facts in the case known. Frau Wesendonck was the author of the "Fünf Gedichte" which owe their preservation to the music to which Wagner wedded them. Two of the songs, "Im Treibhaus" and "Träume," when published were described as "Studies for Tristan und Isolde," and the latter at least may be set down as having, in a special sense, an autobiographical value. Four of the five were composed in the winter of 1857–58; "Im Treibhaus" on May 1, 1858. The theme of "Träume" was the germ of the love music of the second act of the tragedy, that of "Im Treibhaus" of the prelude to the third act. The prose scenario of the drama was written in August, 1857, finding its completion on the 20th day of that month, and the poem was practically finished within a month thereafter, that is to say, by September 18th. The pencil sketches of the music, all painstakingly and lovingly written over in ink by Frau Wesendonck, to whom they were presented by the composer, bear dates as follows: Act I, October 1, 1857, to New Year's eve; Act II, May 4 to July 1, 1858; Act III, April 9 to July 16, 1859. So much for what may be called the inner, or psychological, history of the work; its outward story is more prosaic. In May, 1857, after Wagner had been eight years an exile from his native land, he received an invitation from Dom Pedro, Emperor of Brazil, to write an opera for Rio de Janeiro, come to the Brazilian capital, and conduct its first performances. It does not appear that Wagner ever seriously contemplated accepting the invitation, but it set him to thinking, and may have been the jolt which turned his mind again to the project which he had announced to Liszt two and a half years previously. Years had passed since he had begun work on "Der Ring des Nibelungen," and that stupendous enterprise held out little promise of fruition in the way of publication, and less of performance and royalties. At any rate he formulated a plan to write the opera in German, have it translated into Italian, dedicate the score to the Emperor of Brazil, and permit the performance in Rio de Janeiro, utilizing the occasion, if possible, to secure a performance of "Tannhäuser" beforehand. Meanwhile he would have the opera produced in its original tongue at Strass-

burg, then a French city conveniently near the German border, with Niemann in the titular rôle and an orchestra from Karlsruhe, or some other German city containing an opera-house. Of course, he communicated the plan to Liszt at once, and equally of course, Liszt approved the project heartily, though he was greatly amazed at the intelligence which he had from another source that Wagner intended to write the music with an eye to a performance in Italian. "How in the name of all the gods are you going to make of it an opera for Italian singers, as B. tells me you are? Well, since the incredible and impossible have become your elements, perhaps you will achieve this too;" and he promised to go to Strassburg with the Wagnerian coterie as a guard of honor for the composer. Nothing came of either plan, as we shall see, but Wagner, under a vastly different stimulus, wrote the opera, doing much of the work in Venice, whither he went that he might have quiet and work undisturbedly. He had carried on fruitless negotiations with Breitkopf & Härtel for the publication of his "Ring des Nibelungen," but the new opera seemed like a more practical proposition to the publishers, and they agreed to take the score for the equivalent of $800, which sum they were to pay him on the receipt of the first act. When the project of the German performance was revived, Eduard Devrient, director of the Grand Ducal Theatre at Karlsruhe, persuaded the composer to give up Strassburg in favor of his city, which, in Schnorr von Carolsfeld and his wife, contained two artists in every way adapted to create the hero and heroine of the tragedy. Wagner wanted to supervise the production, however, and this was impossible so long as the decree of banishment for his political offences in Saxony was still in force. The Grand Duke of Baden appealed in his behalf to the King of Saxony, but all in vain; and in the fall of 1859 Wagner went to Paris, cherishing a dream of a performance there with German singers. This project, too, failed, and Wagner found that all that was left for him to do in the way of propagandism for his art was to give some concerts in Paris and Brussels, and finally, in 1861, to give the performances at the Grand Opera which resulted in one of the most famous and disgraceful scandals in musical history, a scandal compared with which the *guerre des buffons* and the combat of Gluckists and Piccinnists in the same city a century earlier was as child's play. Again began the search for a city in which "Tristan" might have its first hearing. Weimar, Prague, and Hanover were canvassed, and in the end Wagner turned to Vienna. Two years had elapsed since the score had been completed, and Wagner was consumed with desire to hear it, and as positive as he was of his own existence (so he writes to Ferdinand Praeger) that it was without an equal in all the world's library of music. To Vienna he now went, arriving there in May, 1861. He did not get his heart's desire, but he heard his "Lohengrin" for the first time—"Lohengrin," which had been composed thirteen

years before. As for "Tristan," it was accepted for performance at the Court Opera after some delay, and rehearsals begun; but after fifty-four of these, between November, 1862, and March, 1863, it was abandoned as "impossible." The next year saw the turning-point in Wagner's career: Ludwig of Bavaria became his friend and patron. Wagner went to Munich, and within a few months it was arranged that "Tristan und Isolde" should be performed at the Royal Court Theatre. On April 18, 1865, a public invitation went out from Wagner through the columns of a Viennese newspaper to his friends to attend the projected performance. Schnorr von Carolsfeld and his wife were brought from Dresden, whither they had gone from Karlsruhe, to create the principal characters; the composer's friends, official and unofficial, foregathered in large numbers, and after several trying postponements the first performance took place under the direction of Hans von Bülow, who had made the pianoforte score of the work, on June 10, 1865. The principal parts were distributed as follows: *Tristan*, Ludwig Schnorr von Carolsfeld; *Kurwenal*, Mitterwurzer; *Melot*, Heinrich; *König Marke*, Zottmayer; *Isolde*, Frau Schnorr von Carolsfeld; *Brangäne*, Fräulein Deinet. Twenty-one-and-a-half years later the tragedy reached New York, when it had its performance on December 1, 1886, with Albert Niemann, whom the composer had chosen to be the original creator of his hero in Strassburg, as *Tristan*, and Anton Seidl, the composer's pupil and apostle, in the conductor's chair. The parts were distributed as follows: *Isolde*, Fräulein Lilli Lehmann; *Brangäne*, Marianne Brandt; *Tristan*, Albert Niemann; *Kurwenal*, Adolf Robinson; *König Marke*, Emil Fischer; *Melot*, Rudolph von Milde; *Ein Hirt*, Otto Kemlitz; *Ein Steuermann*, Emil Saenger; *Ein Seemann*, Max Alvary.

Act I. The scene is laid on board of a ship which is within a short sail of Cornwall. Thither *Tristan* is bearing *Isolde*, daughter of the Queen of Ireland, to be the wife of *Marke*, King of Cornwall. A sailor, hidden in the rigging, sings a song to his Irish sweetheart which sets loose a tempest in the heart of the princess. In an outburst of rage she declares to her maid, *Brangäne*, that she will never set foot on Cornwall's shore; she deplores the impotency of her mother's sorcery over the wind and waves which she vainly invokes to dash the ship to pieces. *Brangäne* pleads to know the cause of her mistress's tumultuous disquiet and learns of the incidents which antedate those of which she is a present witness. Disguised as a harper and calling himself Tantris, *Tristan* had come to Ireland to be healed of a wound received in battle with Morold, Isolde's betrothed, whom he had killed and thus freed Cornwall from tribute to Ireland. *Isolde* nursed the stranger, but while doing so discovered one day that the edge of his sword was broken and that a splinter of steel taken from the head of her dead lover fitted into the nick in the sword's edge. Before her, at her mercy, lay the slayer of

him who was to have been her husband. She raised the sword to deal the avenging blow, but before it could descend the knight turned his glance upon her. Not upon the threatening sword, but into her eyes did he look, and in a flash her heart was empty of hate; an overwhelming love for him gushed up within her. "After telling this tale to *Brangäne*, Isolde sends the maid to summon *Tristan* to her presence; but the knight refuses to leave the helm until he has brought the ship into harbor, and his squire, *Kurwenal*, incensed at the tone addressed by the princess to one who, in his eyes, is the greatest of heroes, as answer to the summons sings a stave of a popular ballad which recounts the killing of Morold and the liberation of Cornwall by his master. The refusal completes the desperation of *Isolde*. Outraged love, injured personal and national pride (for she imagines that he who had relieved Cornwall from tribute to Ireland was now gratifying his ambition by bringing her as Ireland's tribute to Cornwall), detestation of a loveless marriage to 'Cornwall's weary king'—a thousand fierce but indefinable emotions are seething in her heart. She resolves to die, and to drag *Tristan* down to death with her. *Brangäne* unwittingly shows the way. She tries to quiet her mistress's fears of the dangers of a loveless marriage by telling her of a magic potion brewed by the queen-mother, with which she will firmly attach *Marke* to his bride. Thus innocently she takes the first step towards precipitating the catastrophe. *Isolde* demands to see the casket of magic philtres, and finds that it also contains a deadly poison. *Kurwenal* enters to announce that the ship is in the harbor and *Tristan* desires her to prepare for the landing. *Isolde* sends back greetings and a message that before she will permit the knight to escort her before the king he must obtain from her forgiveness for unforgiven guilt. Tristan obeys this second summons, and in justification of his conduct in keeping himself aloof during the voyage he, with great dignity, pleads his duty towards good morals, custom and his king. *Isolde* reminds him of the wrong done her in the slaying of her lover and her right to the vengeance which once she had renounced. *Tristan* yields the right, and offers his sword and breast, but *Isolde* replies that she cannot appear before *King Marke* as the slayer of his foremost knight, and proposes that he drink a cup of reconciliation. *Tristan* sees one-half her purpose and chivalrously consents to pledge her in what he knows to be poison. *Isolde* calls for the cup, which she had commanded *Brangäne* to prepare, and when *Tristan* has drunk part of its contents she wrenches it from his hand and drains it to the bottom. Thus they meet their doom, which is not death and surcease of sorrow, but life and misery; for *Brangäne* had disobeyed her mistress out of love, and mixed a love-potion instead of a death-draught. A moment of bewilderment, and the two fated ones are in each other's arms, pouring out an ecstasy of passion; then the maids of honor robe *Isolde* to receive *King Marke*, who is coming on board to greet his bride."

Act II. Scene, a garden before *Queen Isolde's* chamber; time, a lovely night in summer. A torch burns in a ring beside the door leading from the chamber into the garden. The king has gone a-hunting, and the tones of his hunting-horns, answering each other, come floating on the night air. *Isolde* appears with *Brangäne* and pleads with her to extinguish the torch, thus giving a preconcerted signal to *Tristan*, who is waiting in concealment. "But *Brangäne* suspects treachery on the part of *Melot*, a knight who is jealous of *Tristan* and himself enamoured of *Isolde*, and who had planned the nocturnal hunt. She warns her mistress and begs her to wait. In their dialogue there is lovely fencing with the incident of the vanishing sounds of the hunt, like Shakespeare's dalliance with nightingale and lark in 'Romeo and Juliet.' To *Isolde* the horns are but the rustling of the forest leaves as they are caressed by the wind, or the purling and laughing of the brook. Longing has eaten up all patience, all discretion, all fear. She extinguishes the torch in spite of *Brangäne's* pleadings, and with wildly-waving scarf beckons on her hurrying lover. Beneath the foliage they sing their love through all the gamut of hope and despair." There is a rude interruption in the moment of their supremest ecstasy. *Kurwenal* dashes on the scene with sword drawn and a shout: "Save thyself, Tristan!" *King Marke*, his courtiers, and *Melot*, are at his heels. The aged king accuses his nephew and knight of treachery and bemoans his ingratitude and the loss of his love. From the words of the heart-torn king we learn that he had been forced into the marriage with *Isolde* by the disturbed state of his kingdom, and that he had not consented to it until *Tristan* (whose purpose it was to quiet the jealous anger of the Cornish barons) had threatened to depart from Cornwall unless the King revoked his decision to make him his successor. Tristan's answer to *Marke's* sorrowful upbraidings is to obtain a promise from *Isolde* that she will follow him into the "wondrous realm of night." Then he makes a feint of attacking *Melot*, but permits the traitor's sword to reach his side. He falls wounded unto death.

Act III. "The dignified, reserved knight of the first act, the impassioned lover of the second, is now a dream-haunted, longing, despairing, dying man, lying under a lime-tree in the yard of his ancestral castle in Brittany, wasting his last bit of strength in feverish fancies and ardent longings touching *Isolde*. *Kurwenal* has sent for her. Will she come? A shepherd tells of vain watches for the sight of a sail by playing a mournful melody on his pipe. Oh, the heart-hunger of the hero! The longing! Will she never come? The fever is consuming him, and his heated brain breeds fancies which one moment lift him above all memories of pain, and the next bring him to the verge of madness. Cooling breezes waft him again towards Ireland, whose princess healed the wound struck by Morold, then ripped it up again with the avenging sword with its telltale nick. From her hands he took the drink

whose poison sears his heart. Accursed the cup and accursed the hand that brewed it! Will the shepherd never change his doleful strain? Ah, *Isolde*, how beautiful you are! The ship, the ship! It must be in sight. *Kurwenal*, have you no eyes? *Isolde's* ship! A merry tune bursts from the shepherd's pipe. It is the ship! What flag flies at the peak? The flag of 'All 's well!' Now the ship disappears behind a cliff. There the breakers are treacherous. Who is at the helm? Friend or foe? *Melot's* accomplice? Are you, too, a traitor, *Kurwenal? Tristan's* strength is unequal to the excitement of the moment. His mind becomes dazed. He hears *Isolde's* voice, and his wandering fancy transforms it into the torch whose extinction once summoned him to her side: '*Do I hear* the light?' He staggers to his feet and tears the bandages from his wound. 'Ha! my blood! flow merrily now! She who opened the wound is here to heal it!' Life endures but for one embrace, one glance, one word: 'Isolde!' While *Isolde* lies mortally stricken upon *Tristan's* corpse, *Marke* and his train arrive upon a second ship. *Brangäne* has told the secret of the love-draught, and the king has come to unite the lovers. But his purpose is not known, and faithful *Kurwenal* receives his death-blow while trying to hold the castle against *Marke's* men. He dies at *Tristan's* side. *Isolde*, unconscious of all these happenings, sings out her broken heart and expires.

> "'*And ere her ear might hear, her heart had heard,*
> *Nor sought she sign for witness of the word;*
> *But came and stood above him, newly dead,*
> *And felt his death upon her: and her head*
> *Bowed, as to reach the spring that slakes all drought;*
> *And their four lips became one silent mouth.*'"

H. E. Krehbiel

Blue Hill, Maine, September 18, 1906.

ORDER OF THE SCENES

Expository ACT I -Day

a minor

SCENE		PAGE	
I.	Isolda, Brangæna; Voice of a Young Sailor ship → cornwall	6	
II.	The Same; Tristan, Kurvenal; Sailors, Knights and Attendants	15	
III.	Isolda and Brangæna (alone)	27	
IV.	The Same; Kurvenal	56	p. 51, 64, 70 return of opening measures of that prelude
V.	Isolda, Brangæna, Tristan; later Kurvenal, Sailors, &c.	67	

a minor

complexity of plot complication ACT II -Night/Day

B♭ major

I.	Isolda, Brangæna Garden	108	
II.	Tristan, Isolda	132	
III.	The Same; Kurvenal, Brangæna, Mark, Melot, and Courtiers	196	p. 208

d minor

further complexity confusion, conclusion ACT III - Day

f minor

I.	The Shepherd, Kurvenal, Tristan Shore (Karol)	217	
II.	Tristan, Isolda; Kurvenal	273	p. 228, 276, 291
III.	The Same; the Shepherd, the Helmsman, Melot, Brangæna, Mark. Knights and Attendants	283	

A♭/B major

Isolde, daughter of Queen of Ireland
Brangane, her lady-in-waiting.
[morold], Isolde's slain betrothed.
Tristan, knight of Cornwall, (Tantris)
Kurwenal, his squire
King Marke, King of Cornwall

WAGNER: -inherited German traditions
- reformer of operatic convention
- agent of artistic transformation
German tradition
- innovator in both opera + musical style
- influence in non operatic areas
literature, stage design, modern aesthetics,

1850-1820 German unification, nationalism
1883 Wagner Dies

TRISTAN AND ISOLDA

in exile during
writing The Ring

2 Themes - diatonic - longing
- Chromatic - loving

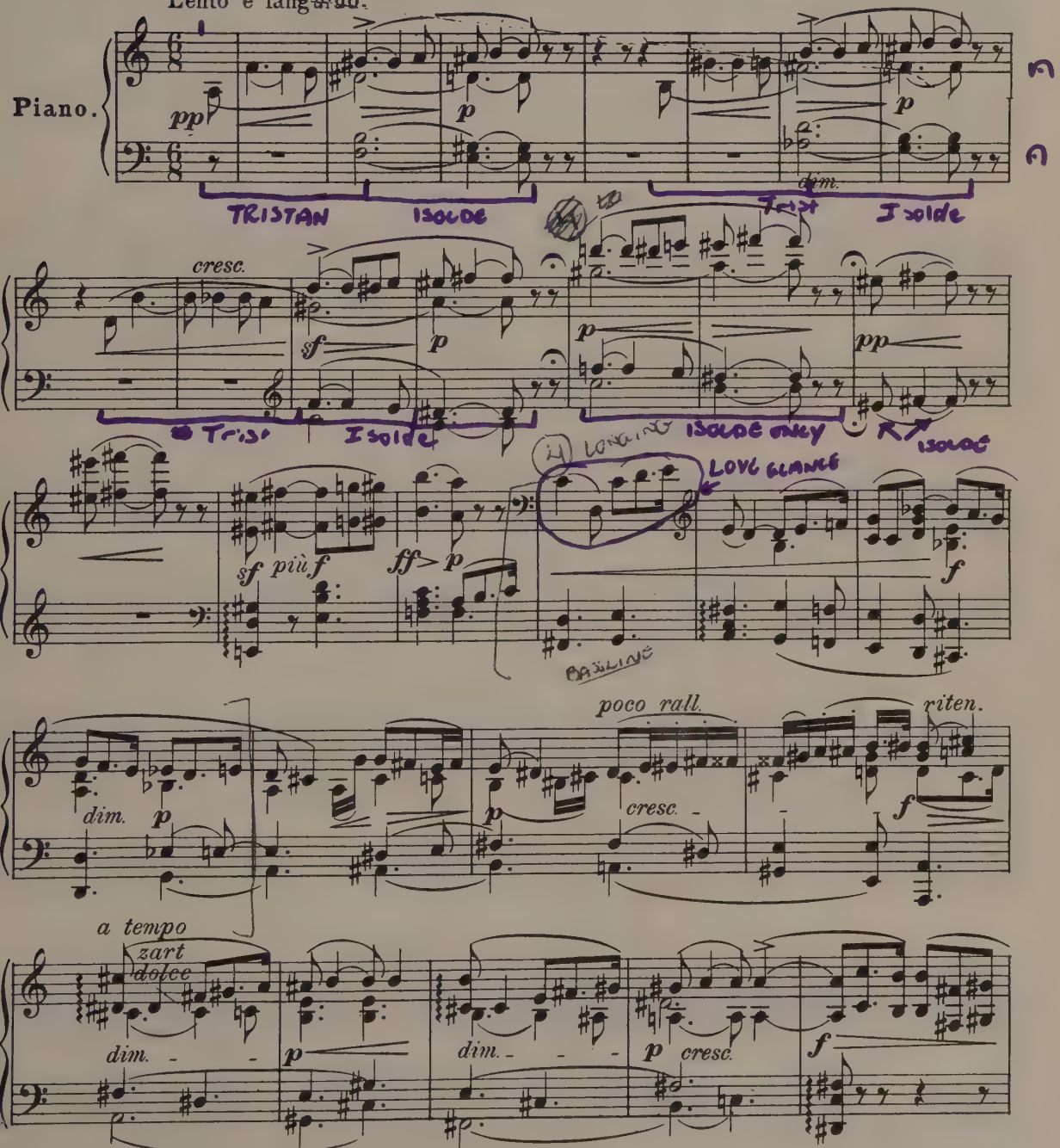
Tristan and Isolda.

Act I.

Introduction.

Richard Wagner.

Langsam und schmachtend.
Lento e languido.



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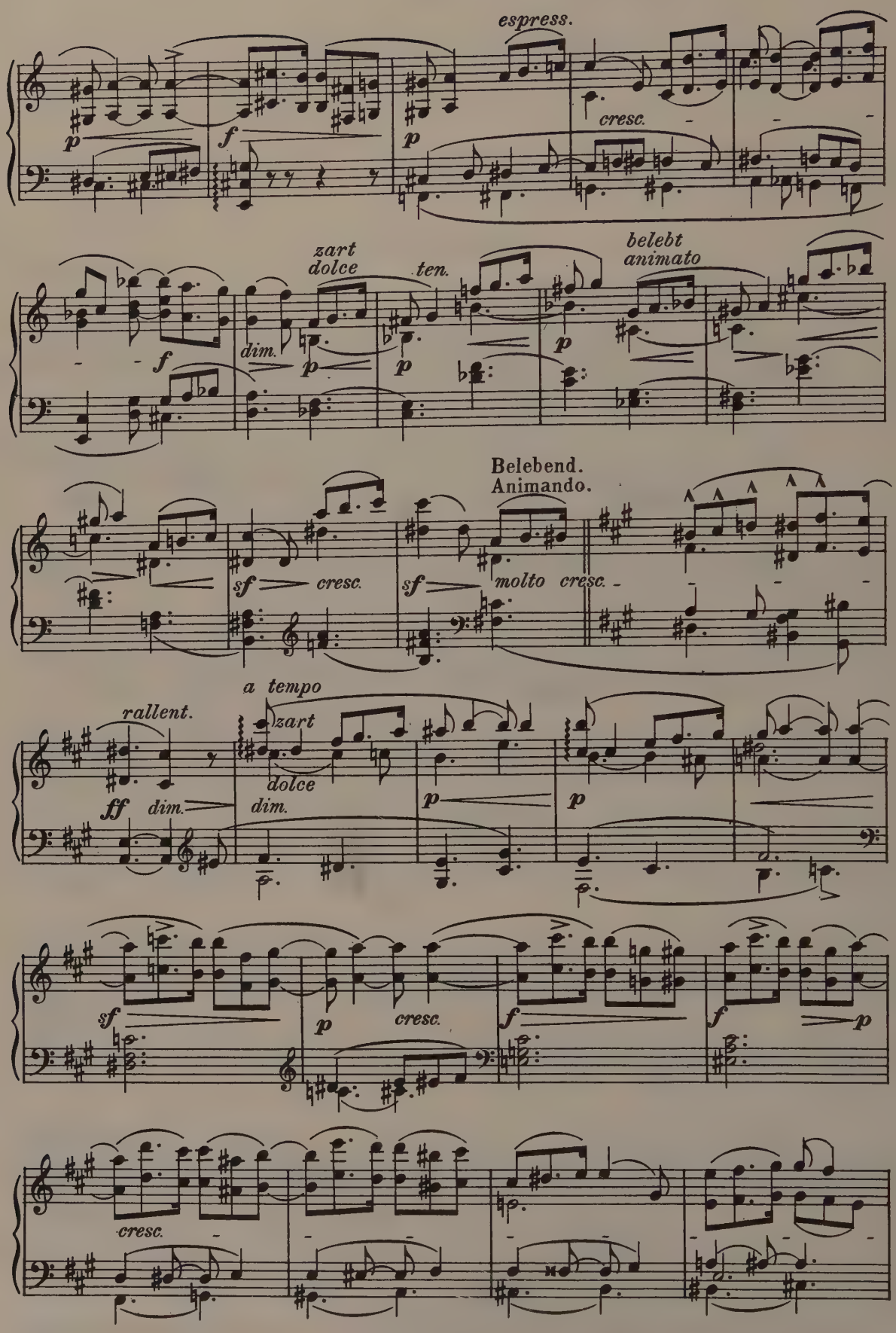
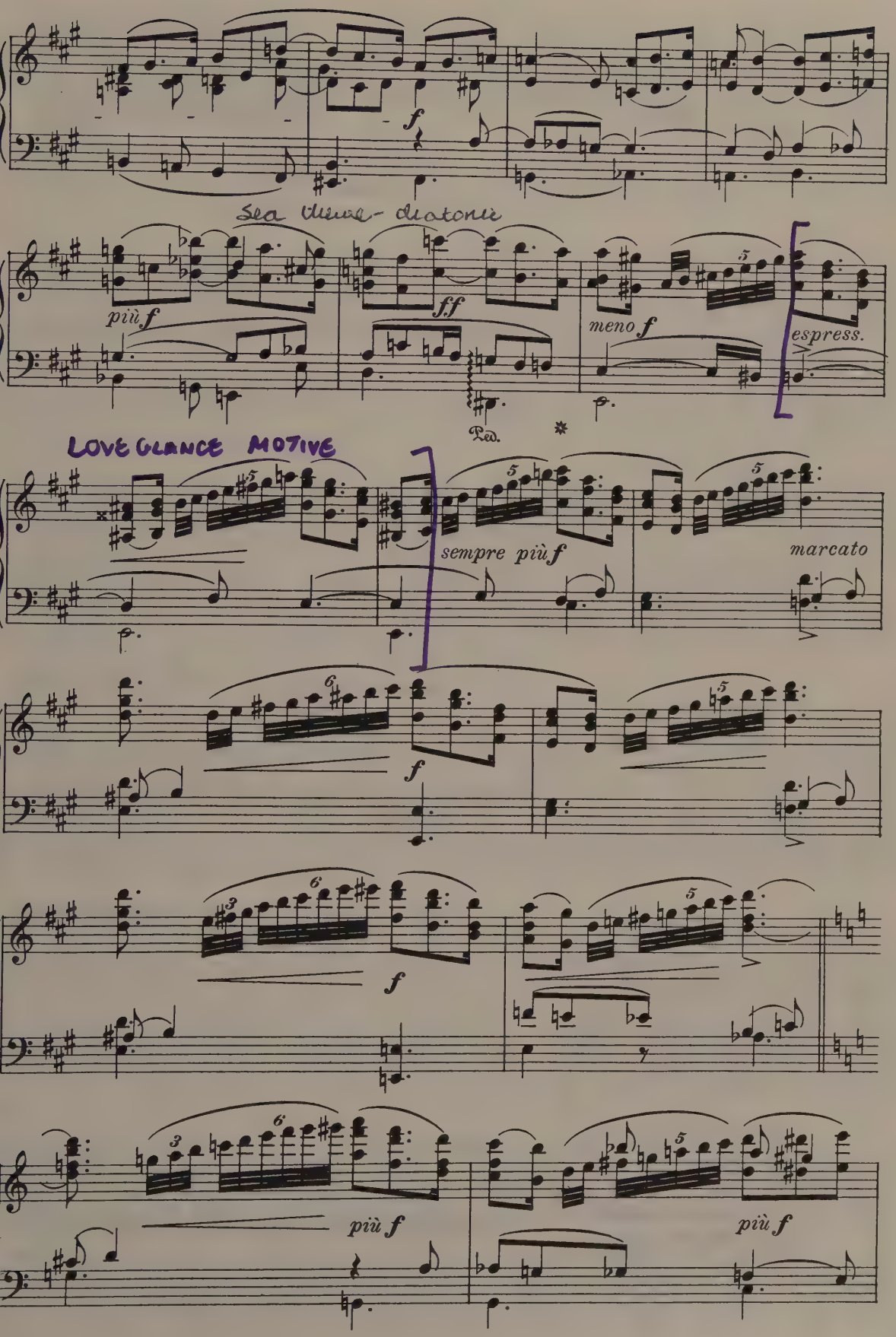
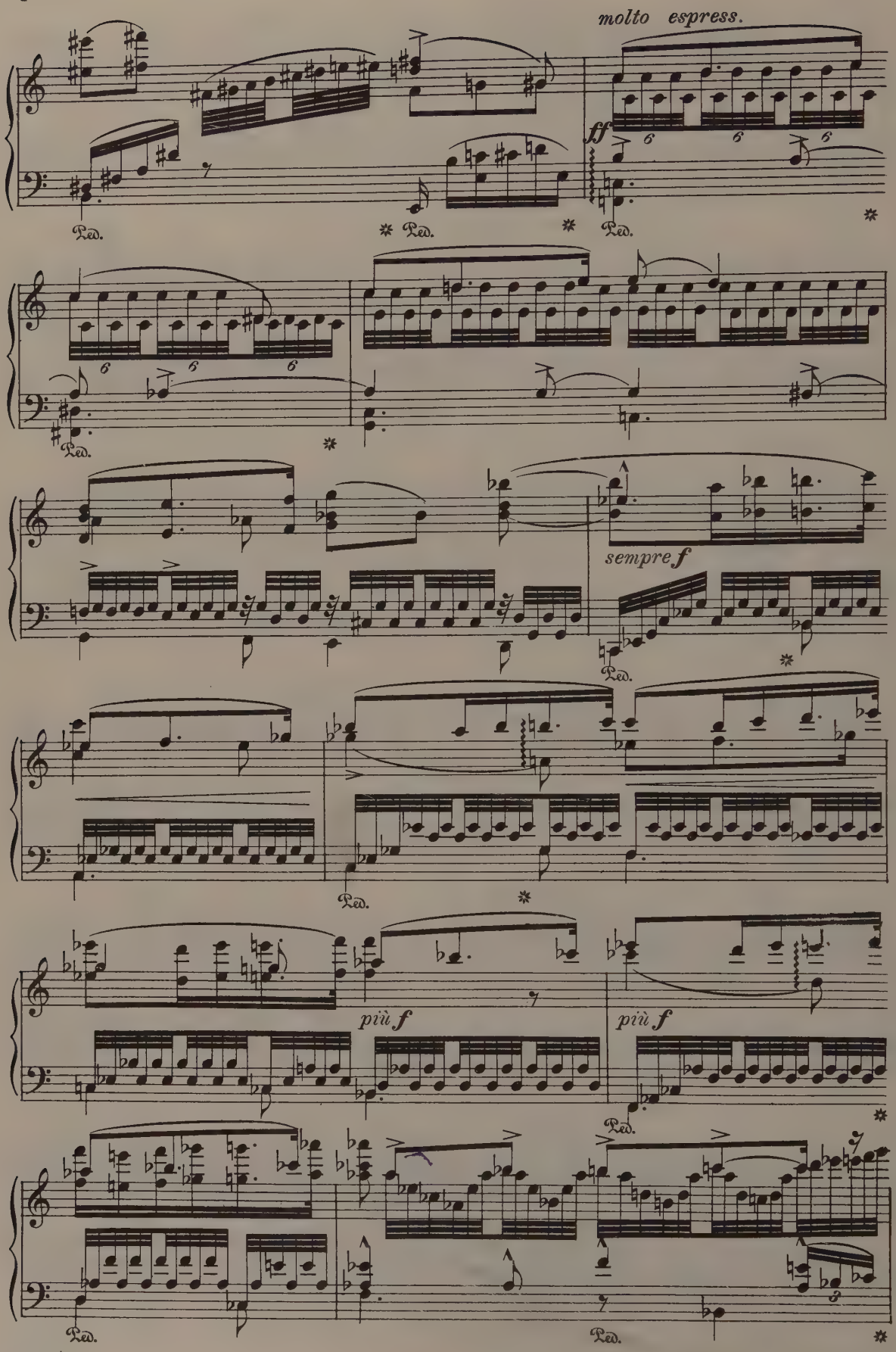
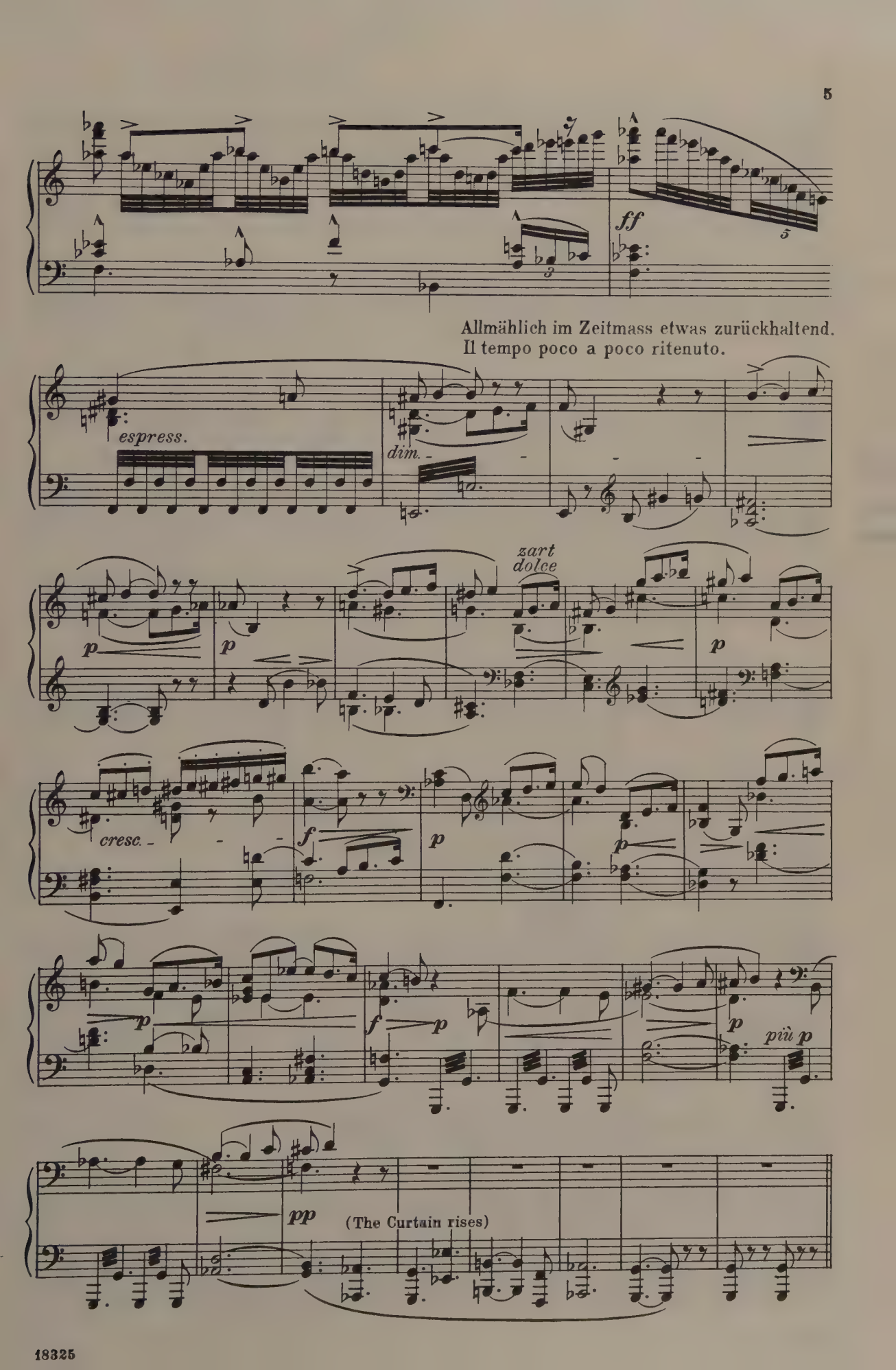

espress.
p
f
p
cresc.
zart
dolce
ten.
belebt
animato
f
dim.
p
p
p
Belebend.
Animando.
sf
cresc.
sf
molto cresc.
a tempo
rallent.
zart
dolce
ff
dim.
dim.
p
p
sf
p
cresc.
f
f
p
cresc.


f
Sea theme - diatonic
più f
ff
meno f
espress.
Ped.
LOVE GLANCE MOTIVE
sempre più f
marcato
f
f
più f
più f


molto espress.
ff
Ped.
sempre f
più f
più f


ff
Allmählich im Zeitmass etwas zurückhaltend.
Il tempo poco a poco ritenuto.
espress.
dim.
p
zart
dolce
cresc.
f
più p
pp
(The Curtain rises)

Scene I.

A marquee, richly hung with rugs, on the forward deck of a sailing-ship, at first entirely closed at the back; on one side a narrow companion-way leads to the cabin below.

Isolda on a couch, her head buried in the cushions. Brangæna, holding back a curtain, looks out over the side of the ship.

Mässig langsam.
Andante moderato.

The Voice of a young Sailor (from above, as if from the mast-head)

Tenor.

West-wärts schweift der Blick, ostwärts streicht das Schiff. Frisch
West-ward glanc - es sweep, east-ward steers the ship. The

weht der Wind der Hei-math zu:_ mein i - risch Kind, wo wei-lest du?
west-wind wild blows homeward now:_mine I - rish child, where ling'rest thou?

Sind's dei - ner Seuf - zer We - hen, die mir die Se - gel blä - hen?_
Or is it, thou art try - ing to fill the sails, by sigh - ing?_

We - he, we - he, du Wind!_ Weh, ach we - he, mein Kind!_
Blow then, wind fresh and wild!_ Woe, ah! woe is my child!_

I - ri - sche Maid, du wil - de, min - ni - ge
Mine I - rish maid, my wild and am - o - rous

Lebhaft.
Vivace.

Isolda (starting up quickly) (She looks round disturbed)

S. I.

Maid! Wer wagt mich zu höh-nen?
maid! Who dares thus to mock me?

Mässig.
Moderato.

I.

Brangä - ne, du?_ Sag', wo sind wir?
Brangæ - na, ho! Say, where are we?

SEAMOTIF AS SAME AS SAILOR DOWN AND OCTAVE

ORCH DOMINATES

Brangæna (at the opening)

B.

Blau - e Strei - fen stie - gen im
Bands of pur - ple rise in the

B.

We - sten auf; sanft und schnell se - gelt das Schiff; auf
west - ern sky; soft and swift forg - es the ship; and

B.

ru - hi-ger See vor A- - bend er - rei - chen wir si - cher das
holds it out calm, ere eve - ning we'll reach of a sure - ty the

Isolda.

I.

Welches Land?
What land?

Schnell.
Presto.

Nim-mermehr! Nicht heut', noch
Nev - ermore! To - day or

B.

Land. Kornwalls grü - nen Strand.
land. Cornwall's grass-y strand.

p *f*

Brangæna (lets fall the curtain and hurries anxiously to Isolda)

I. B.

mor - gen! Was hör' ich! Her - rin! Ha!
ev - er! What say'st thou, Mis - tress? Oh!

ff

Isolda (with wild gaze)

I.

Ent-ar - tet Ge-schlecht, un-werth der Ah - nen!
De-gen - er-ate child, shame of thy fore - bears!

fp *ff* *fp* *cresc.*

I.

Wo-hin, Mut - ter, ver-gabst du die
To whom, Moth - er, hast giv - en thy

f *p* *f* *p*

I.

Macht, ü-ber Meer und Sturm zu ge - bie - - ten?
pow'r to command the storm and the o - - cean?

f *p* *cresc.* *f* *p*

I.

O zah - - me Kunst der Zau - - be-rin,
O pet - - ty craft! a sor- - cer-ess

p *f*

I.

die nur Bal- - sam-trän-ke noch braut!
that can brew herb-po-tions a-lone!

p *f*

Er-wa-che mir wie-der, küh-ne Ge-walt; herauf
A-wak-en with-in me, Spir-it of might! A-rise

p *f* *p* *p* *cresc.*

aus dem Bu- - - sen, wo du dich bargst!
in my bo- - - som, where now thou lurk'st!

più f

Hört mei-nen Wil- - - len, za- - gende
Hear ye my or- - - ders, cow- - er-ing

ff

Win-de! Her-an zu Kampf und Wet- - ter-ge-
breez-es! Up! up! and charge, with shock of the

f p *f p* *f p* *f*

I. tös', zu to - ben-der Stür - me wü - then-dem Wir-bel!
storm, and roar of the tem - pest-thun - der-ing whirl-winds!

p sf p sf p sf

I. Treibt aus dem Schlaf dies träu - - men - de Meer,
Rouse from its sleep this slum - - ber - ing sea,

p f p f

I. weckt aus dem Grund seine grol - len-de Gier! Zeigt ihm die Beu - te,
wak - en the deep and the growl of its greed! Show it the boo - ty,

p cresc. - - - - - più f

I. die ich ihm bie - te! Zerschlag'
I bring to bait it! And shat -

ff

I. — es dies trot - zi - ge Schiff, des zer - schell - ten Trümmer ver -
— ter this in - so-lent ship, o - ver - whelm and tear it to

f

I.

schling's! Und was auf ihm
shreds! And what there-on

ff *dim.*

I.

lebt, den we-henden A - them, den lass' ich euch Win- - den zum
lives, their trem-u-lous life - breath, I leave to you winds for a

p *f* *f*

Brangæna (in great alarm and anxiety for Isolda)

I.
B.

Lohn! O weh! Ach! Ach des Ü-bels, das ich ge-
wage! Ah woe! Ah! Ah! This trouble long have I

ff *ff* *dim.*

B.

ahnt! I - sol - de! Her - rin! Theu - - res Herz! Was
feared! I - sol - da! La - dy! Dear - - est heart! What

p *cresc.*

Allmählich etwas mässiger im Zeitmass.
Poco a poco più moderato.

B.

bargst du mir so lang? Nicht ei-ne Thrä - ne wein-test du Va-ter und
keep'st thou hid so long? No tear at part - ing gav - est thou fa-ther or

f *f* *dim.* *p*

B.

Mut - ter; kaum ei - nen Gruss den Blei - ben-den bo - test
moth - er, and scarce a sign didst deign the for- sak - en

mf *f* *dim.* *p*

B.

du: von der Hei - math schei - dend kalt und
ones: From thy home thou stol - est cold and

sf

B.

stumm, bleich und schwei - - gend
dumb! Pale and si - - lent

sf

B.

auf der Fahrt, oh - ne
all the way, ate'st thou

sf

B.

Nah - - rung, oh - ne Schlaf,
no - - thing, sleep - less, too,

cresc. *sf* *cresc.* - - -

Belebend.
Animando.

B.

starr und e - - lend, wild ver-
sick and trou - - bled, wild, dis -

B.

stört: wie er - trug' ich, so dich
traught: Could I bear it, thus to

f *dim.*

Mässiger.
Più moderato.

B.

se - hend, nichts dir mehr zu sein,
see thee? No - thing I to thee,

p *f* *p*

B.

fremd vor dir zu steh'n? O, nun mel - de,
cold and strange to me? Tell, oh tell me

sf *mf* *p* *mf* *dim.*

B.

was dich müht! Sa - ge, kün - de, was dich quält!
all thy care! Tell me tru - ly all thy fear!

p *p* *p*

B.

Her-rin I - sol - de, trau - te-ste Hol - - de, soll sie
La - dy, I love thee, none is a - bove thee! Oh! if

ff *dim.* *dim.*

Heftig belebend.
Animando con impeto.

B.

werth sich dir wähnen, ver - trau-e nun Bran - gä - nen!
good she's to do thee, Bran - gæ-na now take to thee!

p *dolce* *p* *sf* *sf* *p*

Isolda.

I.

Luft! Luft! Mir er-stickt das Herz! Öff-ne!
Air! air! or my heart will burst! O - pen!

cresc.

I.

Öff - - ne dort weit!
o - - pen there wide!

(Brangæna hastily draws apart the curtains in the centre)

ff *dim.*

p

Scene II.

One now looks down the whole length of the ship to the helm, and over the stern across the sea to the horizon. In the centre, about the main-mast, are sailors, busied with ropes, and lying about; beyond them, in the stern, are knights and attendants similarly disposed; somewhat apart stands Tristan, his arms folded, gazing thoughtfully out over the sea; at his feet lounges Kurvenal. From the mast-head above, the voice of the young sailor is heard again.

sea theme

recapitulat

Mässig langsam. Andante moderato.

The young Sailor (at the mast-head, invisible)

S. *f* *p*

Frisch weht der Wind der Hei - math zu:_ mein
The west-wind wild blows home-ward now:_ mine

pp

S.

i - risch Kind, wo wei-lest du? Sind's dei-ner Seuf - zer We - hen,
I - rish child, where lin-g'rest thou? Or is it, thou art try - ing

S. *f*

die mir die Se - gel blä - hen? We - he, we - he, du Wind!
to fill the sails, by sigh - ing? Blow then, wind fresh and wild!

BASE BEGINS TO MOVE DOWN CHROMATICALLY

Isolda (whose eyes have at once sought Tristan and fixed stonily on him_ aside, gloomily)

I.

OPENING THEME 2

Mir er - ko-ren,_ mir ver - lo - ren,_
I mis-tak-en! I for - sak - en!_

S. *p*

Weh, ach we - he, mein Kind!
Woe, ah woe is my child!

pp *p*

I.

hehr und heil, — kühn und feig! — Tod - geweihtes
Bright and brave! — Knight and knave! — Death - de-vot-ed

poco cresc. — *cresc.* — *f* *ff*

Death THEME

DEATH THEME

p (laughing unnaturally)

Haupt! — Tod - ge-weihtes Herz! — Was hältst du von dem
head! — Death-de-vot-ed heart! — What think'st thou of the

p Death theme *p* *pp*

Knechte? Dort den Hel - den, der mei-nem Blick den sei-nen
var-let? There, the he - ro, who turns his eyes a-way from

Brangæna (following her eyes)

Wen meinst du?
Whom mean'st thou?

p espress. *pp*

birgt, in Scham und Scheu - e ab-wärts schaut. — Sag', wie
mine in fur - tive shame, and looks a - way: — Speak, how

Brangæna.

dünkt er dich? Frägst du nach Tristan, theu-re Frau? dem Wun-der al-ler
like you him? Speak'st thou of Tristan, la-dy dear? That mar-vel of all

p cresc. *mf*

Rei-che, dem hoch-ge-pries'nen Mann, dem Helden oh-ne Gleiche, des
peoples, that man of high re-nown, that he-ro without e-qual, whose

sf *p* *sf*

Isolda (ironically).

Der za-gend vor dem Strei-che sich flüch-tet wo er
Who, shrinking from my whip-lash, wher-e'er he can, would

Ruh-mes Hort und Bann?
fame so wide has grown?

p *sfp* *p*

kann, weil ei-ne Braut er als Lei-che für sei-nen Herrn ge-
hide, while to his mas-ter he bring-eth a corpse to be his

cresc. *f* *sf*

I.

wann! Dünkt es dich dun-kel, mein Gedicht? Frag' ihn denn
bride! Think'st thou, there's naught in what I say? He is a

ff dim. *p*

selbst, den frei-en Mann, ob mir zu nah'n er wagt? Der Eh - ren Gruss und zücht'-ge
man, go ask him, then, if come to me he dare? This cai - tiff lord doth e'en neg-

f *p* *f*

(etwas gedehnt)
(poco steso)

Acht vergisst der Her - rin der za-ge Held, dass ihr Blick ihn nur nicht er -
lect to greet his la - dy with due re - spect; For he wants not her eye to

p *cresc.*

rei - che, den Hel - den oh - ne Glei - che! O, er weiss wohl, war -
catch him, this knight with none to match him! Oh, he knows why it

ff *p* *più p* *pp*

um! Zu dem Stol-zen geh', meld' ihm der Her-rin Wort! Meinem Dienst be -
is! Now to this Sir Pride bear you his la - dy's will! As my vas - sal

p

Brangæna.

reit, schleu - nig soll er mir nah'n. Soll ich ihn bit - ten, dich zu
bound straight-way let him come nigh. Shall I en - treat him to ap -

fp

Isolda.

grüssen? Be - feh-len liess' dem Eigenhol-de Furcht der Herrin ich, I -
proach thee? Nay, let my lord forth-with be told, he mind his mistress, me, I -

f *f* *p*

(At a gesture of command from Isolda, Brangæna leaves her, and hesitatingly makes her way along the deck, past the busy sailors, to the stern; Isolda gazes after her with a blank expression, and throws herself back on the couch, and so remains, during what follows, her eyes steady fixed astern)

Gemächlich.
Comodo.

sol - de!
sol - da!

p *p*

ten. *ten.*

doch kräftig
ma energico

(Kurvenal sees Brangæna coming and, without rising, twitches Tristan's cloak)

poco cresc.

Kurvenal.

K. Hab'Acht Tri - - stan!
Beware, Tris - - tan!

p *sf*

Tristan (starting)

K. T. Bot - schaft von I - sol - de. Was ist?– I - sol - de?–
Sum - mons from I - sol - da! What's that?– I - sol - da?–

cresc. *sf* *sf*

(He quickly masters himself as Brangæna approaches and curtsies)

Mässig langsam.
Andante moderato.

T. Von mei - ner Her - rin?– Ihr ge -
Art from my la - dy?– Doth her

rallent. *p* *f* *p*

T. horsam was zu hö - ren mel - det hö - fisch mir die trau - te Magd?
faithful hand-maid bring me aught for my o - bedience to o - bey?

p

Brangæna.

B. Mein Her - re Tri - stan, euch zu se - hen
My lord, Sir Tris - tan, Sir, your la - dy

p *p*

wünscht I - sol - de, mei-ne Frau.
bids you straight-way come to her.

Tristan.

Grämt sie die lan-ge Fahrt, die geht zu
Thinks she the journey long? 'Twill soon be

p

End; eh' noch die Son-ne sinkt, sind wir am Land.
o'er: Hap-ly ere e-ven-song we'll be a-shore.

p

Brangæna.

So mög' Herr
May't please Sir

Was mei-ne Frau mir be - feh - le, treulich sei's er - füllt.
What so my la - dy com-mands me, light-ly shall be done.

p

Tristan zu ihr geh'n: das ist der Her-rin Will!
Tris-tan go to her: that is my la-dy's will.

Wo dort die grü - nen
Where yon-der grass - y

p

mf

T.

Flu-ren dem Blick noch blau sich fär-ben, harrt mein Kö-nig
mead-ows from dis-tance still are a-zure, for my la-dy

p *mf*

T.

mei-ner Frau: zu ihm sie zu ge-lei-ten, bald nah' ich mich der Lichten;
waits my King: and soon to lead her to him, will I at-tend her Highness;

dim. *p*

Brangæna.

B.

Mein Her-re Tristan, hö-re wohl: dei-ne
My lord, Sir Tristan, hear, I pray: in her

T.

Keinem gönnt' ich die-se Gunst.
I this guer-don grant to none.

p *cresc.*

B.

Dienste will die Frau, dass du zur Stell' ihr nah-test, dort, wo sie dei-ner harrt.
service, she demands that you forthwith approach her, there where she waits for thee.

T.

Auf je-der
In ev-'ry

f *f* *f* *f* *p* *sf*

T.

Stel - le, wo ich steh', ge - treu - - lich dien' ich ihr, der
du - ty that I do, I tru - - ly serve her well, the

sf *espress.* *dim.* *p* *dolce*

T.

Frau - en höch-ster Ehr'. Liess ich das Steu - er jetzt zur
crown of wo - man - kind. If I should straight-way leave the

sf *f* *sf* *sf* *sf* *sf* *sf*

T.

Stund', wie lenkt' ich si - cher den Kiel zu Kö - nig Mar-ke's
helm, how could I pi - lot her bark in safe - ty to King

dim. *p*

Brangæna.

T. B.

Land? Tri - stan, mein Her - re, was höhnst ___ du mich?
Mark? Tris - tan, your lord - ship: why mock'st ___ thou me?

f *f*

accel.

B.

Dünkt dich nicht deutlich die thör'ge Magd, hör' meiner Her - rin Wort!
Tak'st thou not clearly this fool-ish maid: Hear thou my la - dy's words!

p *accel.* *sf* *p* *sf* *p* *cresc.*

B.

So, hiess sie, sollt' ich sa - gen: - Be - -
Thus, said she, should I tell thee, "Nay,

f *f* *f* *f*

Gedehnt.
Steso.

B.

feh - len liess' dem Ei - genhol - de Furcht der Her-rin sie, I -
let my lord forth-with be told, he mind his mistress, me, I -

f *p*

Lebhaft, doch nicht zu schnell.
Vivace, ma non troppo presto.

B.
T.

sol - de. Was wohl er - wi - der-test du?
sol - da!" What an-swer think'st thou to make?

Tristan (quietly)

Kurvenal (springing up)

K.

Darf ich die Antwort sa - gen?
May I sup-ply the an-swer?

p *fp*

Kurvenal. THEME #11

K.

Das sa - ge sie der Frau I - sold! Wer Kornwalls Kron' und
This shall she say to Dame I - sold! If England's fee and

f *f* *dim.* *f* *tr* *f*

Eng - lands Erb' an Ir-lands Maid vermacht, der kann der Magd nicht
Corn - wall's crown to Ireland's maid are due, she can - not be the

ei - gen sein, die selbst dem Ohm er schenkt. Ein Herr der Welt,
giv-er's own, and be his un - cle's, too. A Man of Fate,

K.

Tri - stan der Held! Ich ruf's: du sag's, und groll-ten mir tau-send Frau I - sol -
Tris - tan the Great! I've said: an there should scold us a thousand Dame I - sol -

ff *p cresc.* *f* *p cresc.* *f*

(While Tristan by gestures tries to silence him, and Brangæna, offended, turns to go away, Kurvenal, as she moves slowly away, sings after her at the top of his voice)

Schneller.
Più mosso.

K.

den. „Herr Morold zog zu Mee-re her, in
das. "To lay a tax on Cornish backs Sir

f *più f* *ff* *p*

K.

Kornwall Zins zu ha - ben; ein Eiland schwimmt auf ö - dem Meer, da liegt er nun be-
Mo - rold once was fer - ried; 'mid tussocks damp, in dis-mal swamp, his bod-y now lies

cresc. - - - *f* *p*

K.

gra - - - ben! Sein Haupt doch hängt im I - ren - land, als
bur - - - ied! His head, tho', went to I - rish lands, as

sf *p*

K.

Zins gezahlt von En - ge - land. Hei! unser Held Tri - stan, wie der Zins zah - len
tax - es sent by English hands. Here's to my lord Tris - tan! For a tax, he's the

cresc. - - - - *ff*

(Kurvenal, driven away by Tristan, goes below to the cabin; Brangæna, much disturbed, comes back to Isolda, and closes the curtains behind her while the whole crew is heard singing without)

K.

kann!"
man!"

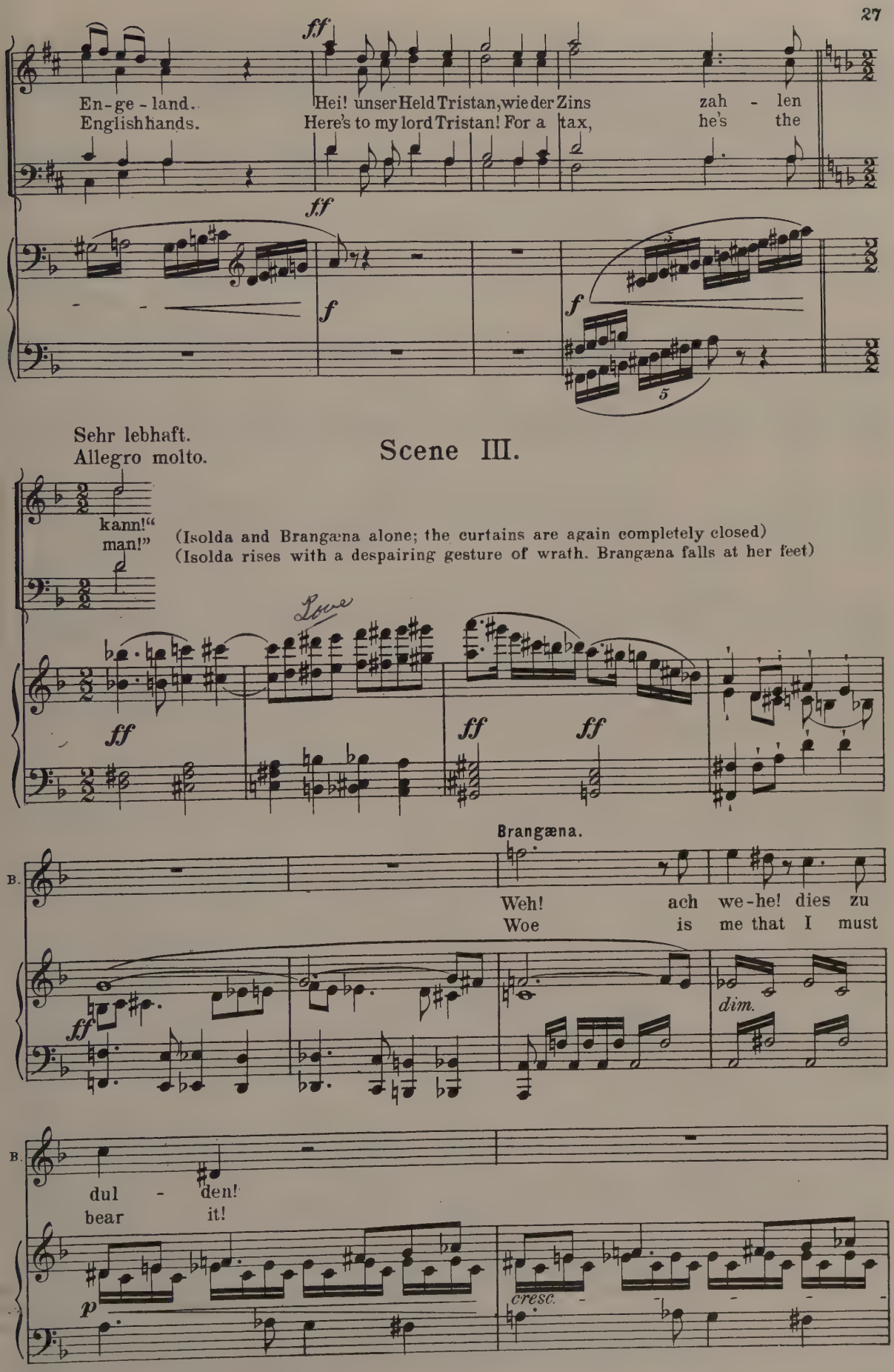
Noch etwas beschleunigend
Ancora più mosso

Tenor. *f*

All the Men. „Sein Haupt doch hängt im I - ren - land, als Zins gezahlt von
His head, tho', went to I - rish lands, as tax - es sent by

Bass. *f*

f *p* *cresc.* *f* *p cresc.* -


ff
En-ge-land. Hei! unser Held Tristan, wie der Zins zah-len
English hands. Here's to my lord Tristan! For a tax, he's the
ff
f
f
5
Sehr lebhaft.
Allegro molto.
kann!"
man!"
(Isolda and Brangæna alone; the curtains are again completely closed)
(Isolda rises with a despairing gesture of wrath. Brangæna falls at her feet)
Love
ff
ff
ff
B.
Brangæna.
Weh! ach we-he! dies zu
Woe is me that I must
ff
dim.
B.
dul-den!
bear it!
p
cresc.

Scene III.

Isolda (restraining herself from a furious outbreak)

più f

Brangæna.

I. B.

Doch nun von Tristan! Ge - nau will ich's ver-nehmen. Ach, fra - ge nicht!
What now of Tristan? Tell all! for I must hear it! Oh, ask me not!

ff *dim.* *p trem.*

Isolda. Brangæna.

I. B.

Frei sag's oh-ne Furcht! Mit höf' - schen Wor - ten wich er
Come, speak without fear! With court - ly phrase he par-ried

p *p* *p*

I.

Doch als du deut - lich mahntest?
But when you told him clear-ly?

B.

aus. Da ich zur Stell' ihn zu dir rief:
all. When I had bid him come forth-with:

cresc. *mf*

B.

wo er auch steh', so sagte er, getreu - lich dien' er ihr, der Frauen höchster
What-e'er he did, said he to me, he tru - ly served thee well, the crown of wo-man-

sf *sf* *dim.* *p* *dolce*

B.

Ehr'; liess' er das Steu - er jetzt zur Stund', wie lenkt' er si-cher den
kind. If he should straight-way leave the helm, how could he pi-lot the

cresc. - *sf* - - - *sf* *dim.* - - *p*

Etwas zurückhaltend.
Poco ritenuto.

Isolda (bitterly)
(sehr gedehnt)
(molto steso)

B.
I.

Kiel zu Kö - nig Mar-ke's Land? „Wie lenkt' er si - cher den
bark in safe - ty to King Mark? "How could he pi - lot the

p

Wieder sehr lebhaft.
Molto vivace, come prima.

I.

Kiel zu Kö-nig Marke's Land!" Den
bark in safe-ty to King Mark!" To

più p *p* *cresc.*

(grell und heftig)
(shrill and vehemently)

I.

Zins ihm aus - zu - zah - len, den er aus Ir - land
pay the tax - es o - - ver that he from Ire - land

f *f* *più f*

Brangæna.

I.
B.

zog! Auf dei-ne eig'- nen
brings! Thy message I de -

ff *mf*

B.

Worte, als ich ihm die ent - bot, liess sei - nen Die - ner Kur - we - nal_
liv-er'd, aye, in thy ver - y words. Then said his ser - vant Kur - ve - nal_

Isolda.

I.

Den hab' ich wohl ver - nommen, kein Wort, das mir ent - ging. Er-
Ah! but I heard him al - so, no word of it was lost. And

sfp *p* < *sf* *p* < *sf*

I.

fuh - rest du mei - ne Schmach, nun
now thou know - est my shame, now

p < *sf* *p* < *cresc.* *sf* *più f*

I.

hö - - - - - - re, was sie mir
hear what brought it on

ff *f*

Sehr bewegt und wechselvoll im Zeitmass.
Con molto moto, vacillando il tempo.

Acrch

I.

schuf._
me.

Wie lachend sie mir Lie - der
They smile and sing their songs a -

INTRO

f *dim.*

SICK TRISTAN

sin - gen, wohl könnt' auch ich er - wi - dern!
gainst me! Ah! but I too could an - swer!

p *sf* *sf* *f*

Mässiger.
Più moderato.

Von ei-nem Kahn, der klein und arm an
A - bout the skiff, so small, so poor, that

poco rall. *dim.* *p*

Irlands Kü - sten schwamm, da-rinnen krank ein sie - cher Mann e - lend
came to Ire - land's shore! And in it lay a wounded man, help - less

p

im Ster - ben lag. I-sol - de's Kunst ward ihm be-
and dy - ing there. I-sol - da's skill he learned to

più p

kannt, mit Heil - sal - ben und Bal - sam - saft der
know; with salves sooth - ing, and heal - ing balms, the

p *p*

Sech Tristan

rit. a tempo

I. Wun - de, die ihn plag - te, ge-treu-lich pflag sie da. Der
wounds that so dis - tressed him she tend-ed faith-ful - ly. As

rit. a tempo

più p dim. pp

Immer belebter.
Sempre più animato.

I. „Tan - tris" mit sor-gen-der List sich nann-te, als
"Tan - tris" he cun-ning - ly had dis - guised him! As

p cresc.

Schneller.
Più mosso.

I. „Tri - stan" I - sold' ihn bald er - kann - te, da in des
"Tris - tan" I - sold' soon rec - og - nized him: His sword when

fp fp fp p

I. Müss'- gen Schwer - te ei - ne Scharte sie ge-wahr - te, da-rin ge-
turn - ing o - ver, there a nick she did dis-cov - er, where fit-ted

I. nau sich fügt' ein Split - ter, den einst im Haupt des I - - ren-
fair and square a sliv - er that in the head of Ire - land's

p cresc.

I. rit - ter, zum Hohn ihr heim - ge - sandt, mit kund'-ger Hand sie
he - ro, sent home her pride to wound, her cun - ning hand had

Schnell.
Vivace.

I. fand. Da schrie's mir
found! Then cried a

SICK TRISTAN

I. auf aus tief - stem Grund!
voice as from the grave:

I. Mit dem hel - len Schwert ich vor ihm stund,
O'er him there I stood with that bright glaive,

I. an ihm, dem Ü - ber - fre - chen, Herrn Mo - rold's
to venge, on this ma - raud - er, Sir Mo - rold's

poco rallent. *ritenuto* Sehr mässig. Molto moderato.

I. Tod zu rä-chen. Von sei - nem
shame - ful mur-der. Then from his

p *dolce* *weich*

La - ger blickt' er her, nicht auf das
pal - let looked he up, not on the

p *p*

Sehr zurückhaltend.
Molto ritardando.

Schwert, nicht auf die Hand, er sah_
sword, nor on my hand_ But deep_

p molto cresc. *ff*

_mir in die Au - gen. Seines E - len - des jam - mer-te
_ in the eyes he looked me, and his help - less - ness trou - bled me

f

sehr ausdrucksvoll u. zart
molto espressivo e dolce

p

Langsam.
Lento.

p

mich; das Schwert_ ich liess es fal - len!
sore; the sword, I let fall from me!

cresc. *sf* *p*

Mässig.
Moderato.

I. Die Mo - rold schlug, die Wun - - de, sie
That Mo - rold wound I tend - - ed, in

p

I. heilt' ich, dass er ge - sun - de, und heim nach Hau - se
hope that, when it was mend - ed, he would for home de-

più p

Schneller.
Più mosso.

I. keh - re, mit dem Blick mich nicht mehr beschwe-re!
sert me, where his glanc-es no more should hurt me!

p *più p* *f*

Brangæna.

B. O Wun-der! Wo hatt' ich die Au-gen? Der
As-tound-ing! How blind have I been, then? The

dim. *p*

Immer noch beschleunigend.
Ancora più mosso.

Isolda.

B. I. Gast, den einst ich pfle - gen half? Sein Lob hör - test du
guest whom once I helped to tend? But now thou heard'st his

cresc.

I. e - ben: „Hei! un-ser Held Tri - stan!“
prais - es: "Here's to my lord Tris - tan!"

f *ff*

Der war je - ner traur' - ge
He was that poor, wretch - ed

p

Sehr feurig.
Con molto fuoco.

Mann.
man.

Er
A

molto cresc. *ff*

schwur mit tau - send Ei - - den mir ew' - gen
thou - - sand oaths he swore me, how grate - ful

meno f

Dank und Treu - e!
he, how faith - ful!

dim. *p* *p* *cresc.* - - - -

I. Nun hör, wie ein Held Ei - de
Now hear, how a knight keeps his

ff *f*

I. hält!
oath!

ff *dim.*

I. Den als Tan - tris un - er-kannt ich ent-
For as Tan - tris, un - re-vealed, I re-

p

I. las-sen, als Tri - stan kehrt er kühn zu - rück;
leased him, as Tris - tan comes he brave-ly back;

fp *f*

I. auf stol - zem Schiff, von ho - hem Bord, Ir - lands
and from his ship, so proud and high, Ire - land's

p *f* *p* *cresc.*

Etwas gedehnt.
Poco steso.

I. Er - bin begehrt' er zur Eh' für Kornwalls mü-den Kö-nig, für
heir - ess he asks as a bride, for Corn-wall's ser-vile rul-er, his

ff *dim.*

rallent. Schnell.
Vivo.

I. Mar-ke, sei-nen Ohm. Da Mo - - rold
an-cient un-cle Mark. Were Mo - - rold

p *p cresc.* *f*

I. leb - te, wer hätt' es ge - wagt, uns
liv - ing, who ev - er had dared to

p *f* *p* *f* *p*

I. je sol - che Schmach zu bie - ten? Für der zins - - pflicht' - gen
put such a slight up - on us, as that pay - - er of

p *f* *p*

I. Kor - nen-Für - sten um Ir - lands Kro - ne zu wer-ben!
Corn - ish trib - ute for Ire - land's crown should be suit - or!

cresc. *sf* *ff*

poco rallent.

I. Ach, we - - - he mir! Ich ja
Ah, woe is me! I it

dim.

Mässig.
Moderato.

Sick tension

I. war's, die heim - - lich selbst die Schmach sich
was that cov - - ert - ly my shame be -

p *più p*

Belebt.
Animato.

I. schuf! Das rä - chen - de Schwert, statt es zu schwingen,
got! That sword of re - venge, wav -'ring un-wield - ed,

fp *fp* *fp* *fp*

molto riten.

Noch mehr zurückhaltend.
Ancora più riten.

I. macht - los liess ich's fal-len! Nun
weak - ly fell be-fore me! Now

molto riten.

f *ff* *dim.* *p*

Wieder schnell.
Vivo, come prima.

I. dien' ich dem Va - sal-len!
rules my vas - sal o'er me!

f *p* *molto cresc.* *ff*

Brangæna.

B.

Da Frie-de, Sühn' und Freund - -
When peace-ful truce and friend - -

meno f

B.

schaft von Al- - - - - len ward be-
ship were sworn by both the

f *p* *molto cresc.* *f* *dim.*

B.

schwo-ren, wir freu-ten uns All' des Tag's; wie ahn-te mir da, dass
peo-ples, how joy-ful we were that day! How could I fore-see the

p

B.

dir es Kum-mer schüf'?
pain't would bring to thee?

acceler.

p *f* *p* *f* *p* *molto cresc.*

Isolda.

I.

O blin- - de Au-gen! Blö- - de
Oh! eyes, how blind-ed! Heart, how

f *p* *f*

I. Her - zen! Zah - mer Muth, ver - zag - tes
tim - id! Cour - age weak! A fu - tile

p *f* *p* *f*

I. Schwei-gen! Wie an-ders prahlte Tri-stan aus, was ich verschlos-sen
si - lence! How brave-lypour'd this Tris-tan forth, what I had nev - er

f *dim.* - - - - - *p* - - *più p* - -

Mässiger.
Meno mosso.

I. hielt! Die schwei - gend ihm das Le - ben
breathed! She who by si - lence gave him

- - - - *pp*

p

I. gab, vor Fein - des Ra - che ihn schwei - gend barg; was
life, from foes by si - lence she kept him safe; the

pp

(steigernd)
(più appassionato)

acceler.

I. stumm ihr Schutz zum Heil ihm schuf,
si - lent care that wrought his weal

p *acceler.* *sfp cresc.*

Schnell.
Allegro.

I.

mit ihr gab er es preis!
to her he dared re - veal!

f

Wie sieg - - prangend, heil und hehr,
How mas - ter-ful, brave and bold,

f

laut und hell wies er auf mich:
turned he all eyes up on me!

fp *fp* *fp* *cresc.* *f*

Etwas mässiger.
Poco più moderato.

„Das wär'
"A trea -

dim. *p*

ein Schatz, mein Herr und Ohm; wie
- sure she, my liege and coz; what

più p *dolce*

Noch mässiger.
Ancora più moderato.

I. dünkt euch die zur Eh? Die schmu-cke I - rin hol' ich
think'st of her for bride? This I - rish jew - el will I

p dolce

Belebend.
Animando.

I. her; mit Steg und We - gen wohl - be-kannt, ein
bring; for ev - 'ry stock and stone know I; a

cresc.

Immer belebter.
Sempre più animato.

I. Wink, ich flieg' nach I - ren-land; I - sol - - de, die ist
nod, and I'll to Ire - land fly; I sol - - da is your

I. eu - - er!
own, Sire!

acceler.

mir

f

più f

Sehr schnell.
Allegro molto.

poco riten.

I. lacht das A - ben - teu-er!"
would I might be gone, Sire!"

poco riten.

ff *f* *ff* *ff* *ff* *ff*

I. Fluch dir, Ver - ruch - ter!
Curse thee, thou das - tard!

ff *ff*

I. Fluch
Curs'd

ff

I. dei - nem Haupt!
be thy head!

ff

I. Ra - che! Tod!
Ven - geance! Death!

ff

I. Tod uns Bei - den!
Death for both, too!

Brangaena (flinging herself upon Isolda with unrestrained affection)

B. O Sü - sse! Trau - te! Theu - re!
O sweet-est! Mis - tress! Dear - est,

ff *ff* *ff* *ff*

B.

Hol - de! Gold' - ne
pur - est! Gold - en

ff *ff* *ff*

(She draws Isolda

B.

Her - rin! Lieb' I - sol - de!
La - dy! Trust - ed sur - est!

ff *ff* *ff*

toward the couch)

B.

Hör' mich! Kom - - me!
Hear me! Come, then!

decresc. poco a poco-

B.

Setz' dich her!
Sit thee here!

p

Immer noch sehr bewegt.
Sempre con molto moto.

B.

Wel - cher Wahn! Welch' eit - les
This is false and base - less

p *mf* *p* *mf*

B.

Zür - nen! Wie magst du dich be - thö - ren, nicht hell zu seh'n noch hö - ren?
an - ger! Thou lookst at all in - sane - ly, nor see'st or hear'st it plain - ly.

p

B.

Was je Herr Tri - stan dir ver - dank - te, sag', konnt'er's hö-her
How - ev-er much Sir Tris - tan owes thee, how could he more re -

mf *p* *mf* *p*

B.

loh - nen, als mit der herr-lich-sten der Kro - nen? So dient' er
nown thee, than that as queen he now should crown thee? Thus serves he

cresc. *p*

B.

treu dem ed - len Ohm; dir
well his no - ble king; he

B.

gab er der Welt be-gehr-lich-sten Lohn: dem eig'-nen Er-be,
gives thee the world's most cov - et - ed prize! For all his for-tune,

p *p*

B.

echt und e-del, ent-sagt' er zu dei-nen Fü-
true and no-ble, be-fore thee he now dis-own

p *cresc.* *p* *cresc.*

B.

ssen, als Kö- -ni-gin dich zu
eth, when thee as a queen he

f? *p*

(Isolda turns away)

B.

grü-ssen!
crown-eth!

ff *dim.* *p*

B

Und warb er Mar- -ke dir zum Ge-mahl, wie wolltest
And if to Mark he mar-ries thee now, why hast thou

p *p* *p*

B.

du die Wahl doch schel- ten, muss er nicht werth dir gel- ten?
thus his choice re- sent- ed? Shouldst not be well con-tent- ed?

ausdrucksvoll
espressivo

p

B. Von ed- - -ler Art und mil-dem Muth, wer
Of no- - -ble race and gen-tle ways, who

p sempre legato

B. gli- -che dem Mann an Macht und Glanz?
e- -quals this man in might or fame?

cresc. *p*

B. Dem ein hehr - ster Held so treu - lich dient,
If a knight so no - ble serves him well,

p *p*

B. wer möch - te sein Glück nicht thei- - -
shouldst thou, then, not be de - light- - -

cresc. - - - - *p*

B. len, als Gat- - - - - - -tin
ed, with him to

p *cresc.* - -

Isolda (staring vacantly)

bei ihm wei- - - -len?
be u - nit- - - -ed?

f *dim.* *p* *ff*

Un- - - - -ge - minnt den hehr- - -sten
Un- - - - -be - loved, yet ev- - -er

p *p*

Mann stets mir nah' zu se- - -
thus near to him so no- - -

p *cresc.*

hen! wie könnt' ich die Qual be - ste-hen?
ble! How can I en - dure my trouble?

f *ff* *sf* *f*

Brangæna.

Was meinst du Ar - ge? Un- -ge - minnt?
How dar'st how say it? Un- -be - loved?

f *p dolce*

(She comes toward Isolda coaxingly and caressingly)

B.

Wo
Where

p

ausdrucksvoll
espressivo

B.

leb- -te der Mann, der dich nicht lieb - te? der I - sol -
lives there a man that would not love thee? He that sees

p

B.

- -den säh', und in I- -sol- -den se- -
I - sol- - -da, would he not too glad- -

p *sehr weich*
dolcissimo

B.

lig nicht ganz ver - ging'? Doch.
ly in love ex - pire? And

p *mf*

B.

der dir er - ko - ren, wär' er so kalt,
he that thou choos-est, waxed he e'er cold,

dim. *p* *mf*

zög' ihn von dir ein Zau - ber ab, den
drew him some spell from thee a- -way, I'd

mf *p* *dim.* -

Bö - sen wüsst' ich bald zu bin- - - -
quick - ly find some way to hold

più p *pp* *poco a poco*

- -den; ihn bann- -te der Min- - -ne
- him, and bind him in ma- - -gic

cresc. - - -

B. wägt, oh - ne Rath in frem-des Land hätt' sie mit dir mich ent-
sees, un-pre - pared had bid - den me to seek far coun - tries with

p

Etwas langsamer.
Poco più lento.

Isolda (darkly)

B. I. sandt? Der Mut - ter Rath gemahnt mich
thee? My mother's arts I know full

pp pp p

I. recht; willkom - men preis' ich ih - re Kunst:
well, and glad - ly now I welcome them:

pp p p cresc.

I. Ra - che für den Ver - rath, Ruh' in der Noth dem
Ven-geance for trea-son they, rest when the heart is

f pp più p pp

Brangæna.

I. B. Herzen! Den Schreindort bring' mir her! Er birgt, was heil dir
troubled! That cas - ket fetch me here! Here lies a cure for

p p

Etwas belebend.
Poco animando.

frommt.—
thee.

(She fetches a small gold box, opens it, and indicates its contents)

p *poco cresc.*

So- reih-te sie die Mut-ter, die mächt'gen Zau- -
Thy moth-er thus ar-ranged them, these might-y, ma- -

p dolce

- bertränke: Für Weh' und Wun-den Bal-sam hier,
- gic potions: For pain and wounds a balm is here,

p

p

(She takes out a small vial)

für bö-se Gif-te Ge-gen-gift.—
for e-vil poi-son, an-ti-dotes.—

molto rallent.

p dolce

MOTIVE OF FATE

a tempo Mässig. Moderato.

B. Den hehr- -sten Trank, ich halt' ihn
The great- -est draught, I have it

a tempo

f *p dolce*

Isolda.

B. I. hier. Du irrst, ich kenn' ihn
here. You're wrong I know it

più p *pp*

I. bes-ser; ein star-kes Zei - chen schnitt ich ihm
bet-ter. I deep-ly drew a mark on the

pp *p*

I. ein.
one.

(She seizes a vial and shows it)

cresc. poco a poco

I. Der Trank ist's, der mir
This draught will do me

ff *p*

Schnell.
Presto.

(She has risen from the couch and listens with rising dread to the cries of the seamen)

I. taugt! good!

Brangæna.

B. Der To- -des-trank! That death - ly draught!

(She recoils in horror)

ff *ff*

ff Tenor I.

Ho! he! ha! he! ho! he! ha! he!
Yo heave o! heave o! heave o! heave

Seamen (without)

Bass I. *ff*

Am Un-termast die Se - gel ein!
Stand by the sheet! Haul down the sail!

f

Isolda.

I. Das deu- -tet schnel - le
How quick- -ly we have

Tenor I.

ho! he! ho!
o! heave o!

Tenor II. *ff*

Am Un - ter-mast die Se - gel ein!
Stand by the sheet! Haul down the sail!

Bass I II. *ff* *ff*

Ho! he! ha! he! ho! he! ha! he!
Yo heave o! heave o! heave o! hey!

ff

I.

Fahrt!
come!

Weh mir! Na - he das
Woe's me! Here is the

(strepitoso)

Scene IV.

(Through the curtains enters Kurvenal unceremoniously)

Lebhaft. (♩.=♩)
Vivace.

I.
K.

Kurvenal.

Land! Auf! Auf! Ihr
land! Up! Up! ye

f

K.

Frau- - - - -en!
wo- - - - -men!

f *f*

K.

Frisch und froh! Rasch ge-rü - stet! Fer - tig nun, hur - tig und flink!
Look a - live! Come, be mov-ing! Stead-y and read-y and spry!

dim. - - - - *p* *cresc.*

K.

Und Frau I- - -sol-den sollt' ich sa-gen von
For Dame I- - -sol-da I've a message, from

f *p* *f* *p*

K.

Held Tri-stan, mei-nem Herrn: Vom Mast der Freu-de
Tris-tan, that is my lord: Our ban-ner from the

cresc. *f* *p dolce*

K.

Flag-ge, sie we-he lu-stig ins Land; in
mast-head, is wav-ing gai-ly a-shore; King

un poco cresc.

K.

Mar- -ke's Kö-nigsschlos- - - -se
Mark with-in his cas- - - -tle

più cresc.

K.

mach' sie ihr Nah'n be-kannt.
thus knows of our ap-proach.

f

K.

Drum Frau I - sol - de bät er ei- -len, fürs
Will Dame I - sold be pleased to hur- -ry, pre- -

ff

K.

Land sich zu be - rei- - - - - -
pared to leave the wa- - - - - -

ff *ff*

K.

ten, dass er sie könnt' ge - lei- -ten.
ter, that so he may es - cort her.

p *cresc.* *f* *ff*

Mässig.
Moderato. (♩=♩.)

Isolda (who was at first startled at the summons, now composedly and with dignity)

I.

Herrn
Sir

ff

I. Tri-stan brin-ge mei-nen Gruss, und meld' ihm, was ich
Tris-tan may'st thou greet from me, and say how I have

p *p*

I. sa-ge. Sollt' ich zur Seit' ihm ge-hen, vor Kö-nig Mar-ke zu
spo-ken: If I should walk be-side him, when to his monarch he

mf *p*

I. ste- -hen, nicht möcht' es nach Zucht und Fug ge-scheh'n, em-
hied him, then would it be nei-ther meet nor right, un-

p *p*

I. pfing' ich Süh-ne nicht zu-vor für un- -ge-sühnte Schuld:
less I first had par-doned him for what of-fense he gave:

f dim. *pp*

(Kurvenal makes a gesture of defiance)

I. drum such' er mei-ne Huld.
So let him par-don crave.

ten. *p* *f*

(mit Steigerung)
(con impeto)

I. Du mer - ke wohl und meld' es gut!
Thou, mark me well, and bear it straight!

ff *ff* *dim.* *f*

I. Nicht woll' ich mich be - rei - ten, ans Land ihn zu be-
She will not leave the wa - ter, nor he to land es-

mf

(sich mässigend)
(moderando)

I. glei - ten; nicht werd' ich zur Seit' ihm ge - hen, vor
cort her, nor yet would she walk be - side him, when

f *ff* *p*

I. Kö - nig Mar - ke zu ste - hen, be - gehrte Ver - ges - sen und Ver - ge - ben nach
to King Mark he hied him, un - less to for - give him and for - get, he shall

p *p*

I. Zucht und Fug er nicht zu - vor für un - ge - büss - te Schuld:
ask me first, as he should do. For what of - fense he gave,

f *dim.* *p* *pp* *p*

Kurvenal.

I. K. die böt' ihm mei-ne Huld! Si - cher wisst, das
my par - don he may have. Wit you well, I'll

f

Sehr bewegt.
Molto mosso.

(Isolda hurries

K. sag' ich ihm; nun harrt, wie er mich hört!
tell him this; now wait, how he will hear!

p molto cresc.

to Brangæna and embraces her warmly)

Isolda.

I. Nun leb'
Fare thee

I. wohl, Bran - gä - - -ne! Grüss' mir die
well, Bran - gæ - - -na! Fare- -well to

ff *f* *p*

poco riten.

I. Welt, grü- -sse mir Va- -ter und
earth! Greet me my fa- -ther and

f *dim.* *p* *p*

Schnell.
Presto. Brangæna.

I. B.

Mut-ter! Was ist? Was sinnst du? Woll - test du flieh'n? Wo - hin soll ich dir
mother! What say'st? What mind'st thou? Think'st thou to fly? Wherethen am I to

f *f* *f* *f*

Mässig und zurückhaltend.
Moderato e ritenuto.

(Isolda swiftly regains self-control)

B.

fol - gen?
fol - low?

f dim. *più p*

Isolda.

I.

Hör - test du nicht? Hier bleib' ich, Tri - stan will ich er -
Hast thou not heard? Here stay I; Tris - tan will I a -

pp *p* *p*

I.

war - ten. Ge - treu be - folg' was ich be - fehl': den
wait here. Now fol - low close what I com - mand: the

pp *p* *p*

(Isolda takes the vial from the casket.)

Brangæna.

I. B.

Süh - ne-trank rü- -ste schnell; du weisst, den ich dir wies? Und
draught of truce, mix it quick: thou know'st, the one I show'd? Which

p *p* *p*

Isolda.

B. I. wel-chen Trank? Die - sen Trank! In die gold'- ne Schale giess' ihn aus; ge-
was the one? Here's the one! In that gold - en goblet pour it out; 't will

cresc. - - - *ff* *dim.* - - - - - - -

Schnell.
Presto.

I. füllt fasst sie ihn ganz.
al - most fill it full.

p *f*

I. Sei du mir treu!
Canst thou be true?

Brangæna (taking the vial in terror)

B. Trau' ich den Sinn? Den Trank für
Can this be true? For whom the

più f *ff* *dim.* - - - - - -

I. Wer mich be - trog. Trin - ke mir
Him that be - trayed! Truce will he

B. wen? Tri- - -stan?
draught? Tris- - -tan?

p *f* *dim.*

Brangæna (throwing herself at Isolda's feet)

I. B.

Süh - - - ne! Entset - zen!
pledge me! O hor - ror!

p cresc. *ff* *f*

B. I.

Isolda (with great vehemence)

Scho - ne mich Ar - me! Scho - - - ne du
Pit - y, I pray thee! Pit - - - y thou

ff *f* *ff*

I.

mich, un - treu - e Magd!
me, O faith-less maid!

più f *ff*

Allmählich etwas zurückhaltend.
Poco a poco ritenuto.

I.

Kennst du der Mut-ter Kün-ste nicht? Wähnst du, die Al - les klug er-
Know'st thou not well my mother's skill? Think'st thou that she, who all fore-

dim.

I.

wägt, oh - ne Rath in fremdes Land hätt' sie mit dir mich ent-
sees, un-pre-pared had bid-den me to seek far coun - tries with

p *dim.*

I.

sandt? Für Weh' und Wun - den gab sie Bal - sam,
thee? For pain and wounds a salve she gave me,

pp *p* *p*

Gedehnt und langsam.
Lento e steso.

I.

für bö - se Gif - te Ge - gen - gift: für
for e - vil poi - sons, an - ti - dotes: for

p *p* *pp*

Wieder bewegter.
Più mosso come prima.

I.

tief - stes Weh', für höch - stes Leid
deep - est woe, for keen - est pain,

cresc. *f*

I.

gab sie den To - - des - trank. Der
gave she the draught of death. Let

ff *trem.* *p* *più p*

Langsam. Lento.
Brangæna (almost beside herself)

I.
B.

Tod nun sag' ihr Dank! O tief - stes
Death, then, thank her now! O deep - est

rallent. *pp* *pp*

Isolda. *poco accel.* *molto acceler.*

I. Gehorchst du mir nun? Bist du mir treu?
Now wilt thou o - bey? Canst thou be true?

molto acceler.

B. Weh'! O höch - stes Leid! Der Trank?
woe! O keen - est pain! The draught?

Kurvenal (entering)

K. Herr
Sir

poco accel. *molto acceler.*

p *poco cresc.* *molto cresc.*

Lebhaft.
Vivace.

(Brangæna rises, terrified and confused. Isolda strives with a mighty effort to compose herself)

K. Tri - stan!
Tris - tan!

f *f* *più f*

Etwas zurückhaltend.
Poco ritenuto.

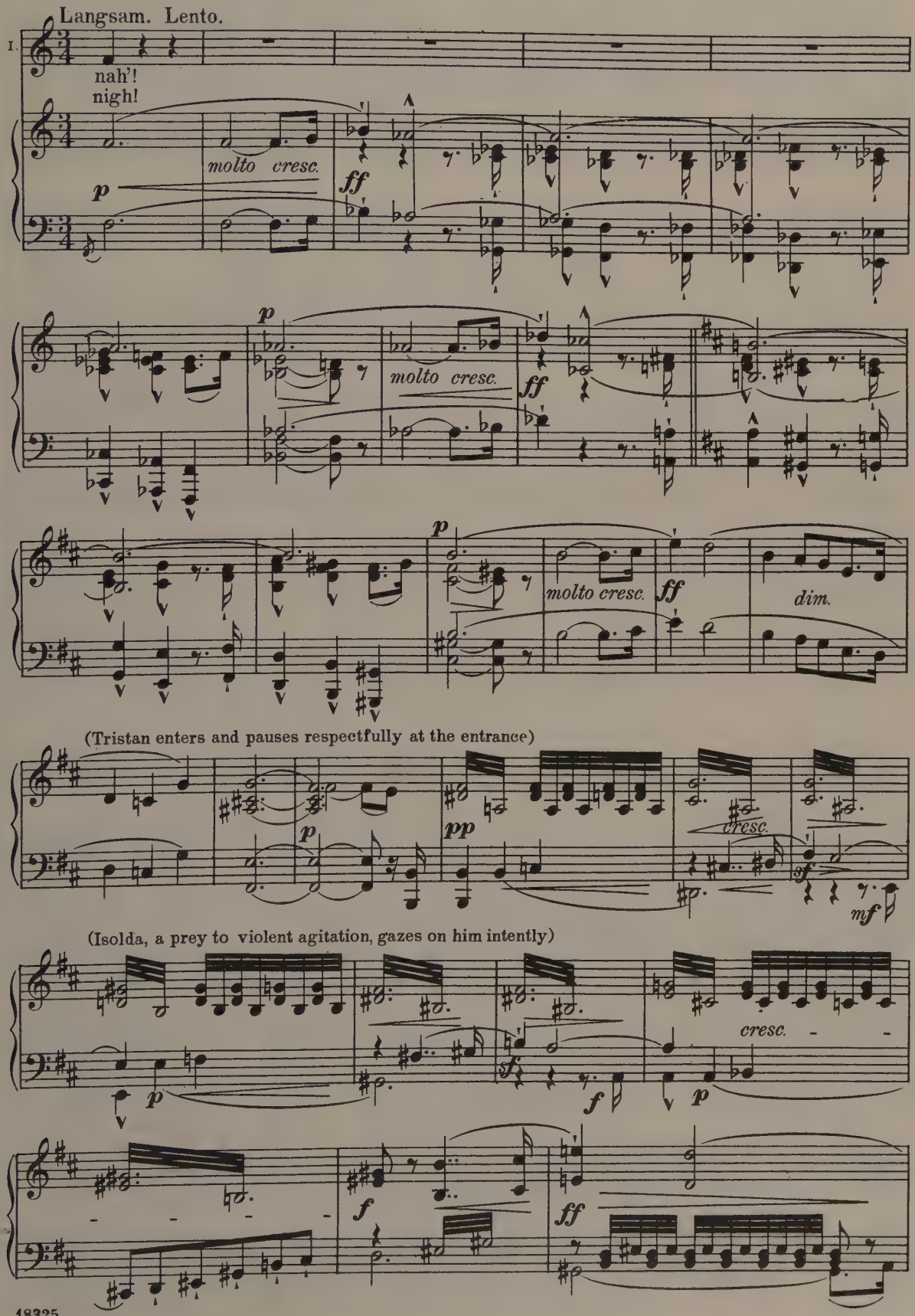
ff *dim.*

Isolda (to Kurvenal)

I. Herr Tri - stan tre - te
Sir Tris - tan may draw

più p *p*

(Kurvenal retires again. Brangæna, scarcely mistress of herself, turns towards the back. Isolda, summoning all her powers to meet the crisis, walks slowly and with effort to the couch, leaning on the head of which she then stands, her eyes fixed on the entrance.)



Tristan.

T. Begehrt, Her - rin, was ihr wünscht.
Command, la - dy, what you wish.

p p sf p

Isolda.

I. Wüss-test du nicht, was ich be - geh-re, da doch die
Tho' un - a - ware what were my wishes, was it not

p

I. Furcht, mir's zu er - fül - len, fern mei-nem Blick dich hielt?
fear to un-der - take them, kept thee from out my sight?

p

Tristan. Isolda.

T. I. Ehrfurcht hielt mich in Acht. Der Eh - re
Hon-our held me in awe. Small hon - our,

p gehalten tenuto

I. we - nig bo - test du mir; mit off'-nem Hohn ver-wehrtest du Ge-
tru - ly, gav - est thou me; with sheer con-tempt hast thou re-fused o -

p cresc. - - - - - - - -

Tristan.

I. T. hor-sam mei-nem Ge-bot. Ge-hor-sam ein-zig
bedience un-to my call. O-bedience on-ly

mf *p* *p*

Isolda.

I. So dankt' ich Ge-rin-ges dei-nem Herrn,
Small thanks has thy mas-ter, then, from me,

T. hielt mich in Bann.
kept me a-way.

p

I. rieth dir sein Dienst Un-sit-te ge-gen sein ei-gen Ge-mahl?
if serv-ing him makes you un-man-ner-ly toward his be-trothed!

ff

Tristan.

T. Sit-te lehrt, wo ich ge-lebt: zur Braut-fahrt der
Cus-tom says, where I have lived: Ere mar-riage, the

p

Isolda.

T. I. Brautwer-ber mei-de fern die Braut. Aus wel-cher Sorg'?
bride-bring-er keeps him from the bride. And wherefore so?

cresc. *mf* *dim.* *p* *f*

Tristan.

Fragt die Sit - te!
Ask the cus - tom!

Isolda.

Da du so
If you're for

p *pp* *p*

sitt - sam, mein Herr Tri - stan, auch ei - ner
cus - tom, my lord Tris - tan, one oth - er

gehalten
tenuto

poco cresc.

Sit - te sei nun ge - mahnt: den Feind dir zu
cus - tom let me re - call: from foe well to

sf

süh - nen, soll er als Freund dich rüh - men. Und wel - chen
ward thee, let him as friend re - gard thee. And who's my

Tristan.

sf *p* *cresc.*

Isolda.

Feind? Frag' dei - ne Furcht!
foe? Ques - tion thy fear!

sf *molto cresc.* *ff* *f*

I. T. I.

Tristan. Isolda.

Blut-schuld schwebt zwi-schen uns. Die ward gesühnt. Nicht zwischen
'Twixt us blood - - guilt - i - ness! That was for-giv'n. Not be-tween

ff *pp* *p* *f*

I. T.

Tristan.

uns! Im off'-nen Feld, vor al-lem Volk ward
us! In o - pen field, 'fore all the folk, a

ff *p* *f*

Etwas bewegter, doch mässig.
Poco più mosso, ma moderato.

T. I.

Isolda.

Ur - feh - de ge - schwo-ren. Nicht da war's, wo ich
feud - truce has been sworn to. 'Twas not then that I

f *p*

I.

Tan - tris barg, wo Tri - stan mir ver-fiel. Da
Tan - tris hid and Tris - tan hos-tage held. Then

p
weich
dolce

I.

stand er herr - lich, hehr und heil;
stood he lord - ly, brave and bright;

dolce

I.

doch was er schwur, das schwur ich nicht: zu
yet what he swore, that swore not I: I

p molto cresc. *f*

schwei-gen hatt' ich ge-lernt. Da in stil-ler
school'd my-self to be still. In my qui-et

p *p*

Belebend.
Animando.

Kam-mer krank er lag,
cham-ber sick he lay,

p *mf*

mit dem Schwer-te stumm ich vor ihm stund:
with his sword I stood be-fore him, dumb:

mf *cresc.*

schwieg da mein Mund,
No word I spoke,

più f

Sehr lebhaft.
Molto vivace.

I. bannt' ich meine Hand; doch
lift- -ed not a hand. But

f *più f*

I. was einst mit Hand und Mund ich ge- lobt, das
all that with hand and voice I'd re- solv'd, I

fp *cresc.*

I. schwur ich schweigend zu hal- ten. Nun
swore in si- lence to do, then. Now,

ff *pp*

Wieder mässiger.
Più moderato.

Tristan.

I. T. will ich des Ei- des wal- ten. Was schwurt ihr,
now let my oath come true, then! What didst thou

p *pp* *p*

acceler.

Isolda (quickly)

riten.

Tristan (quietly)

T. I. T. Frau? Ra- che für Mo- rold! Müht euch
swear? Ven- geance for Mo- rold! Car'st for

acceler. *p cresc.* *f* *riten.* *p*

Lebhafter.
Più vivo.

Isolda (animatedly)

T. I. die? Wagst du zu höh - nen?
that? Dar'st thou to scorn me?

cresc. *ff* *dim.*

I. An - ge - lobt war er mir, der heh - re
I was plight - ed to him, the glo - rious

p *dolce*

I. I - ren - held; sei - ne Waf - fen hatt' ich ge -
I - rish lord, and his weap - ons all had I

p

I. weiht; für mich zog er zum Streit.
blessed; for me went he to war,

cresc. *f*

Noch etwas mehr belebend.
Ancora più animando.

I. Da er ge-fal-len, fiel mei-ne Ehr', in des Her - zens
and at his fall-ing, my hon-our fell. When my heart was

fp *f* *fp* *p* *cresc.*

I.

Schwe - re schwur ich den Eid: würd' ein
break - ing, made I this vow: If no

fp *cresc.*

I.

Mann den Mord nicht süh - nen, wollt' ich
man his quest would make it, I, a

Etwas mässiger.
Poco più moderato.

I.

Magd mich dess' er - küh - - nen.
maid, would un - der - take it.

ten. *f* *p* *sf*

I.

Siech und matt in mei - ner Macht,
Sick and weak and in my power,

p *p*

Belebter. Più animato.

I.

war - um ich dich da nicht schlug,
Wherefore I slew thee not there,

f *rallent.* *dim.*

Mässiger.
Più moderato.
(zurückhaltend)
(ritenuto)

Belebend.
Animando.

I.

das sag' dir selbst mit leich-tem Fug:_ Ich pflag des
is clear e - nough, as thou shalt hear:_ Thee watched I

p

Wun - den, dass den heil Ge - sun - den
o - ver, that thou might'st re - cov - er,

cresc.

rä - - chend schlü - ge der Mann, der I - sol-den ihn ab - ge-
fierce- - ly slaugh - ter'd to be, at I - sol-da's ex-press de-

f

Mässig.
Moderato.
(etwas gedehnt)
(poco steso)

wann._
cree!_

Dein Los nun
Thy fate thou

f

dim.

p

pp

sel - ber magst du dir sa - gen!
now canst sure - ly fore - tell thee!

Da die
If the

p

cresc.

I.

Men - ner sich all' ihm ver - tra - gen, wer muss nun Tri - stan
men are con - tent to o - bey thee, who is there left to

ff *f*

I.

schlagen?
slay thee?

ff *rallent.* *dim.*

Langsam.
Lento.

T.

Tristan (pale and gloomy)

War Mo-rold dir so werth, nun wie-der nimm das
If Mo-rold was so dear, take then this sword I

p *più p* *pp* *pp*

T.

(He offers her his sword)

Schwert, und führ' es si - cher und fest, dass du nicht dir's ent-fal - len
bear, and drive it fair - ly and straight, lest it fail thee, as once of

cresc. *p* *f* *p*

Etwas bewegter.
Poco più mosso.

T.
I.

Isolda.

lässt!
late!

Wie
How

pp

I. sorgt' ich schlecht um dei - nen Her - ren; was wür - de Kö - nig Mar - ke
ill a turn I'd do thy mas-ter! How, think you now, King Mark would

p

I. sa - gen, er - schlüg' ich ihm den be - sten Knecht, der Kron' und Land ihm ge-
take it, if I should slay his fore-most man, who won him king - dom and

I. wann, den al - ler - treu' - sten Mann? Dünkt dich so
rights, the best of all his knights? Think'st thou so

p *dim.* *p* *p*

I. we - nig, was er dir dankt, bringst du die I - rin ihm als Braut, dass er nicht
small his thanks be to thee, thou that hast brought me as his bride, he'd not be

I. schöl - te, schlüg' ich den Wer - ber, der Ur - feh - de - Pfand so treu ihm lie - fert zur
an - ger'd, slew I the woo - er, who brings him so good a pledge of truce to the

rallent.

p *sf dim.* *p* *p*

Langsamer.
Più lento.

I.

Hand? Wah - re dein Schwert! Da einst ich's schwang, als
feud? Sheathe thou the sword. I once did wield, when

p *p* *cresc.* *accel.* *fp* *cresc.*

mir die Ra - che im Bu - sen rang,
thoughts of ven-geance my bo - som filled,

rallent. *rallent.* *ff*

als dein mes - sen-der Blick mein Bild sich stahl, ob ich Herrn
when thy crit - i - cal glance my like - ness took, if for his

ff *dimin.*

Mar - ke taug' als Ge - mahl: das Schwert
bride King Mark me would brook: The sword

p *più p* *ff*

da liess ich's sin-ken. Nun lass uns Süh - ne
I let it fall then. So drink a truce to

rallent. *ff* *rall.* *p* *pp*

Mässig.
Moderato.

(She signs to Brangæna, who cowers and trembles as she moves)

I

trin - ken!
all, then!

pp *fp* *cresc.*

espress.

f *dim.* *p* *pp*

(Isolda urges her with more emphatic gestures)

accel.

f *cresc.*

Mässig. (Brangæna sets about preparing the
Moderato. draught)

più f *sf*

Voices of the Sailors (without)

Tenor I.

ff

Ho! he! ha! he! ho! he! ha! he! ___
Yo! heave O! heave! Yo! heave O! heave ___

Bass I. *ff*

Am O - ber - mast ___ die Se - gel ein!
Stand by the top! ___ Haul down the sail!

f

ha! he! ha!
O! heave O!

Tenor II. *ff*

Am O - ber - mast die Se - gel ein!
Stand by the top! Haul down the sail!

ff

Ho! he! ha! he!
Yo! heave O! hey!

Bass II. *ff*

Ho! he! ha! he! ho! he! ha! he!
Yo! heave O! heave O! heave O! hey!

Tristan (starting from his moody silence) Isolda.

T. I.

Wo sind wir? Hart am
Where are we? Right at

ff *f* *p*

I.

Ziel! Tri - stan, ge - winn' ich Süh - ne? Was
land! Tris - tan, is peace be - tween us? What

pp *p*

I

hast du mir zu sa - gen?
an - swer dost thou make me?

pp *pp*

Tristan (darkly)

T. Des Schweigens Her - rin heisst mich schweigen:_ fass' ich, was sie ver-
The queen of si - lence makes me si - lent:_ Know - ing what she with-

pp *pp*

T. schwieg, verschweig' ich, was sie nicht fasst.
held, with - hold I more than she knows.

pp *p*

accel. Isolda (with more animation)

I. Dein Schweigen fass' ich, weichst du mir
I know that si - lence_ thou wouldst re-

p *accel.* *cresc.*

Lebhafter.
Più vivace.

I. aus. Wei - gerst du die Süh - ne mir?
fuse. Dost _____ thou then my truce de - cline?

Sailors (without)
Tenor I. II.

ff

Ho! he! ha! he! ho! he! ha! he! _____ ha! _____
Yo! heave O! heave O! heave O! heave _ O! _____

ff

Bass I. II.

Ho! he! ha! he!
Yo! heave O! hey!

Bass I. II.

(On an impatient sign from Isolda, Bran-

Ho! he! ha! he!
Yo! heave O! hey!

ff

gæna hands her the full goblet)

Isolda (advancing with the cup to Tristan, who gazes fixedly

Du hörst den Ruf?
Thou hear'st the call?

ff *ff* *f*

in her eyes)

Wir sind am Ziel: in kur - zer
We are at land: be - fore King

dimin.

rallent. (very earnestly) (with veiled scorn)

Frist steh'n wir vor Kö - nig
Mark we shall ere - long be

p *rallet.* *pp* *p*

Etwas gedehnt.
Poco steso.

Mar - ke. Ge - lei - test du mich, dünkt dich's nicht
standing. And lead'st thou me then, were it not

p *p*

I.

lieb, darfst du so ihm sa - gen:
well, if thou thus couldst greet him:

p

I.

„Mein Herr und Ohm, sieh' die dir
"My lord and king, look well on

poco cresc.

I.

an: ein sanf-t'res Weib gewannst du nie. Ih - ren
her: a ten - d'rer wife thou ne'er couldst win. Her be-

dimin. *p*

I.

An - ge-lob - ten er - schlug ich ihr einst, sein Haupt sandt' ich ihr
troth - ed lov - er I slew, of a truth; his head I sent her

poco cresc. *mf*

heim; die Wun - de, die sei - ne Wehr mir schuf, die
home; the wounds that his weap-ons wrought on me, she

p dolce *dolce*

hat sie hold ge - heilt; mein Le - - - ben
gra - cious - ly did heal; my life with-

p *p poco cresc.*

lag in ih - rer Macht: das schenk - te mir die
in her hand was laid: she gave it me, this

molto cresc. *f* *ff* *p*

accel.

mil - - de Magd, und ih - - res Lan - des Schand' und
mer - ci - ful maid; and all her coun - try's slights and

accel. *p* *molto cresc.*

rall. *a tempo*

Schmach, die gab sie mit dar - ein, dein Eh' - ge-mahl zu sein.
shame, she let them go, as well, with thee as queen to dwell.

f *rall.* *p* *a tempo* *p*

I.

So gu - ter Ga - ben hol - der Dank schuf mir ein sü - sser Süh - ne-
Such good-ly gifts I have to thank, with her a draught of truce I

p *p* *p*

I.

trank; den bot mir ih - - re Huld zu
drank; that par-don for me won, for

p *cresc.*

Sehr bewegt.
Molto animato.

I.

süh - - nen al - le Schuld."
all the wrong I'd done."

fo *ff* *p* *fp*

Sailors (without)
Tenor.

Auf das Tau!
Ca - ble out!

Bass.

cresc. *p* *fp*

An - - ker los!
An - - chor free!

T.

Tristan (startling wildly)

Los den
Drop the

cresc. - - - - -

p *f*

T.

An - ker! Das Steu - er dem Strom! Den
an - chor! Her stern to the tide! And

p *f* *p* *f*

T.

Win - - - den Se - gel und Mast!
hold the sail to the wind!

p *f* *f* *f*

T.

(He snatches the cup from her)

Wohl kenn'ich Ir - lands Kö - ni - gin und ih - rer
Well known is Ire - land's queen to me, and all her

f *f* *f dim.* - - *p*

T.

Kün - ste Wun - der - kraft. Den Bal - sam
won - drous ma - gic might. The balm — I

cresc. - - - *f* *p*

T.

nützt' ich, den sie bot: den Be - cher nehm' ich nun, dass ganz —
used, she bade me take; this bea - ker quaff I now, that right -

cresc. *f* *ff*

T.

— ich heut' ge - ne - se.
- - ly I re - cov - er.

dim. *f* *ff*

T.

Und ach - te auch des Süh - ne - eids, den ich zum Dank dir
Take heed, then, to my oath of truce, that thank-ful - ly I

f *p* *cresc.*

T.

sa - ge!
swear thee!

marcato *ff* *ff*

(gedehnt)
(allargando)

T. Tri - stan's Eh - re — höch-ste Treu'! Tri - stan's E - lend —
Tris - tan's honour — firm-est faith! Tris - tan's an - guish —

(Der Vortrag des Sängers zu beachten!)
(Colla parte.)

meno f — p — cresc. — f — f — f — ff

(rasch)
(vivo)

(zögernd)
p (ritenuto)

(langsam)
(lento)
più p

(gesteigert)
(appassionato)

T. kühn-ster Trotz! Trug des Herzens! Traum der Ah - nung! Ew'- ger
bold - est gage! Loss of courage! Dream of long - ing! End - less

sf — sf — p — più p — p — fp

(etwas breit)
(poco allargando)

T. Trauer einz'-ger Trost: Ver - ges - sens güt'- ger Trank,
sor-row's on - ly salve: For - get - ful - ness I drink!

fp — ff — p

Sehr lebhaft.
Molto vivo.
(He puts the cup to his lips and drinks)

(lebhafter)
(animato)

Isolda.

T. I. dich trink'— ich son - der Wank! Be - trug auch
All this, — and do not shrink! Be - fooled e'en

p — f — p — f — 3 — 3

(She wrests the cup from him)

I. hier? Mein die Hälf - te!
here? Half for me, now!

I. Ver - rä - - - ther!
Be - tray - - - er!

più f

I. Ich trink' sie dir!
I drink to thee!

(She drinks)

molt' espress.

ff

Langsam.
Lento.

dim. p più p

trem.

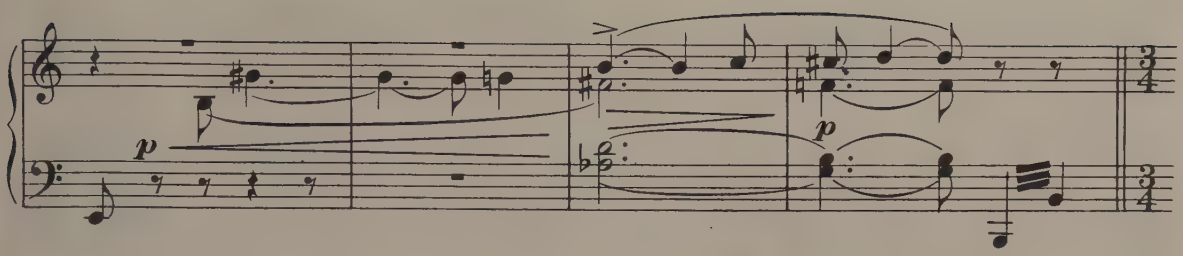
pp

(Then she throws away the goblet.—They both shudder,

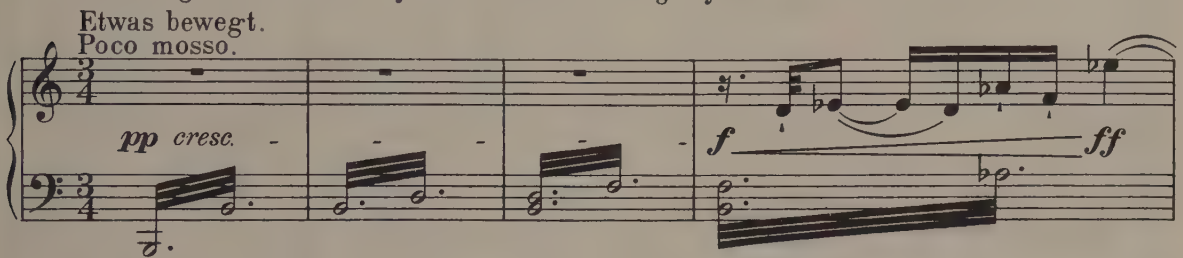
and gaze into one another's eyes with the utmost emotion, but without changing their position, while their death-defiant expression changes to the glow of passion.)

sempre pp

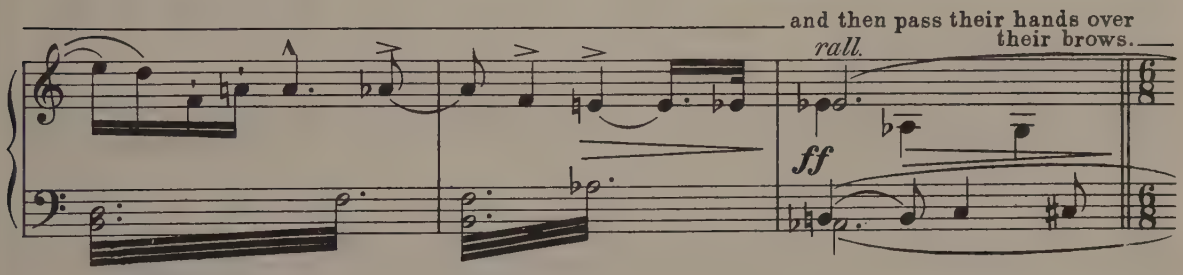
Ped.

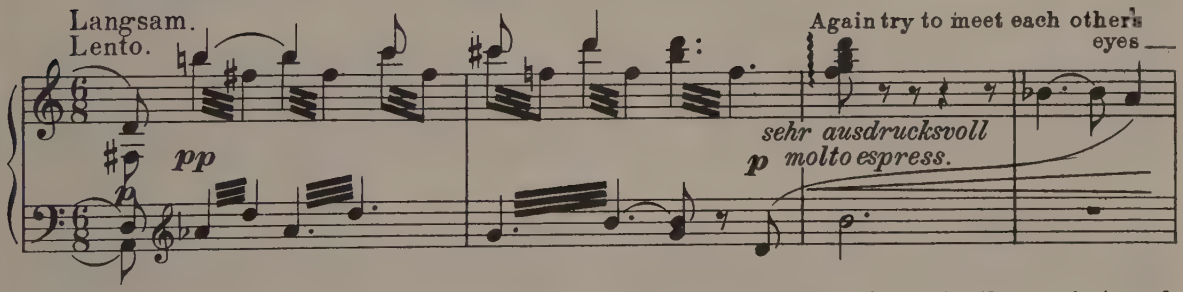


Trembling seizes them. They clutch their hearts tightly



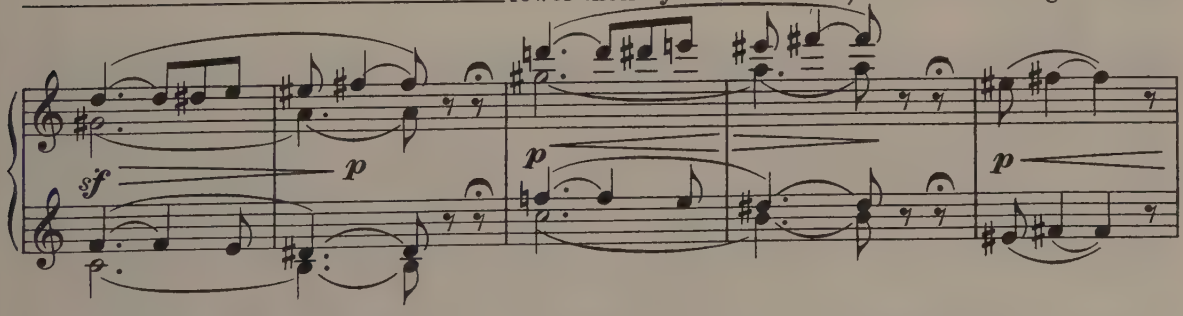
and then pass their hands over their brows.



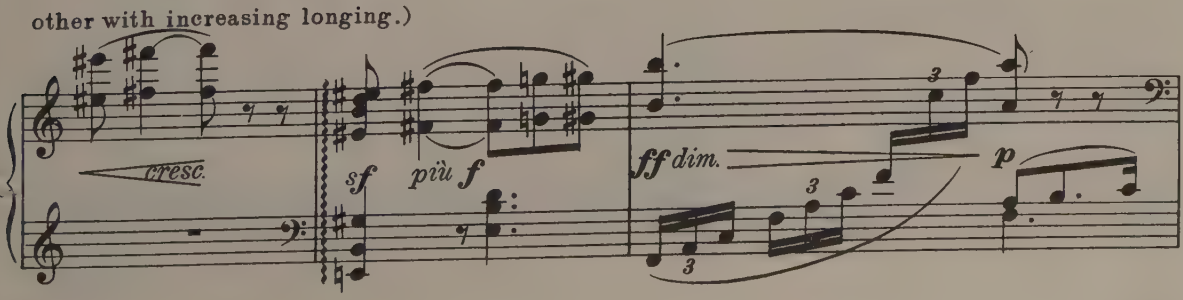


Again try to meet each other's eyes

lower their eyes in confusion, then raise then again to each



other with increasing longing.)



Isolda (with trembling voice)

(sinking upon his breast)

I.

Tri - stan!
Tris - tan!

Treu - lo - ser Hol - der!
Treach - er - ous dar - ling!

Tristan (with an outburst)

(He embraces her passionately)

T.

I - sol - de!
I - sol - da!

cresc.

f

p

Lebhaft mit Steigerung.
Allegro appassionato.

Tristan.

(They remain in a silent embrace)

T.

Se - lig-ste Frau!
Wom - an di - vine!

fp

cresc.

All the Men (without)

Tenor I.

Tenor II.

Bass I.

Bass II.

ff

Heil! Kö - nig Mar - ke Heil!
Hail! to King Mark all hail!

sempre più f

ff

Heil! Kö - nig
Hail! to King

ff

Heil! Kö - nig Mar - ke Heil!
Hail! to King Mark all hail!

ff

Heil! Kö - nig Mar - ke Heil!
Hail! to King Mark all hail!

ff

Heil! Kö - nig
Hail! to King

ff (Trumpets on the Stage as from

(Brangæna, who with averted face was leaning bewildered and trembling over the side of the ship, now turns and sees the lovers clasped in each other's arms, and rushes forward, wringing her hands in despair)

Brangæna.

B.

We - - he! Weh'!
Woe is me!

Mar - ke Heil!
Mark all hail!

Mar - ke Heil!
Mark all hail!

the land)

ff

f

B.

Un - ab-wend - bar ew' - - ge Noth für kur - zen
End - less sor - row, not the breath of in - stant

f *f* *f*

B.

Tod! Thör' - - ger Treu - - e
death! Fool - - ish, faith - - ful

f *f* *f*

B.

trug - vol - les Werk blüht nun jam - -
fraud's hand - i - work now breaks wail - -

f *molto cresc.* - - *più f* - - -

B.

- - - mernd em - por!
- - - ing a - broad!

(Both start from their embrace)

ff *ff* *p dolce*

Tristan (confused)

T.

Was träum - - te mir von
What dream was mine of

cresc. - - - - - - - -

Ped.

T. Tri - stan's Eh - - - re?
Tris - tan's hon - - - our?

ff *p dolce*

Isolda.

I. Was träum - te mir von I - sol - - de's
What dream was mine of I - sol - - da's

cresc.

Ped. Ped.

I. Schmach?
shame?

Du mich ver-
I to re-

Tristan.

T. Du mir ver - lo - ren?
I, I to lose thee?

ff *p* *fp*

I. sto-ssen?
pel thee?

Thö - ri - gen Zür-nens eit - les Dräu'n!
Fol - ly and an - ger's i - dle threats!

T. Trü-genden Zau - bers tü - cki-sche List!
Ma - gic's mis-lead-ing, treach-er-ous tricks!

I -
I -

fp *fp* *cresc.*

I. Tri - - stan! Trau - - te-ster
Tris - - tan! Tru - - est of

T. sol - - de! Sü - sse-ste Maid!
sol - - da! Sweet - est of maids!

ff *ff*

I. Mann! Wie sich die Her - zen wo - gend er - he - ben, wie al - le
men! Ah! how our hearts are heav - ing and swell - ing! How ev - 'ry

T. Wie sich die Her - zen wo - gend er - he - ben, wie al - le
Ah! how our hearts are heav - ing and swell - ing! How ev - 'ry

p *f* *p* *f* *cresc.*

I. Sin - ne won - nig er - be - - ben! Seh - - nen - der
sense is throb - bing and thrill - ing! Long - - ings of

T. Sin - ne won - nig er - be - - ben! Seh - - nen - der
sense is throb - bing and thrill - ing! Long - - ings of

f *p*

I. Min - ne schwel - len - des Blü - - hen,
pas - sion, bud - ding and blow - - ing,

T. Min - ne schwel - len - des Blü - - hen,
pas - sion, bud - ding and blow - - ing,

cresc.

I. schmach - ten-der Lie - be se - li - ges Glü - hen!
year - nings with love's in - ten - si - ty glow - ing!

T. schmach - ten-der Lie - be se - li - ges Glü - hen! Jach ___
year - nings with love's in - ten - si - ty glow - ing! Brings ___

f cresc.

I. Jach in der Brust jauch - zen-de Lust! Tri -
Brings to each breast rap - - ture and zest! Tris -

T. ___ in der Brust jauch - - zen-de Lust! ___ I - sol - de!
___ to each breast rap - - ture and zest! ___ I - sol - da!

più f

f

I. stan! Tri - - stan! Wel - -
tan! Tris - - tan! World,

T. I - sol - de! I - sol - - - -
I - sol - da! I - sol - - - -

più f *ff* *p*

Ped. *

I. - - ten ent - ron - nen, du mir ge - won - - nen,
there is none now, thee have I won now,

T. - - - - - de, I - - sol - - - de mir ge-
- - - - - - da, I - - sol - - - da, I have

Ped. *

I. Tri - stan! Du mir ge - won - nen, du mir
Tris - tan! Thee have I won me, thee a-

T. won - nen! I - sol - - de! Du mir
won thee! I - sol - - da! Thee a -

p cresc.

I. — ein - - - - - - - - - zig bewusst, höch - ste
- - lone _____ I re-quire, thou ____ my

T. ein - - - zig be-wusst, höch - - - - - ste
lone _____ I re-quire, thou _____ my

più f

I. Lie - - - - - - - - - - - - - - - - - bes - -
heart's _____ de - -

dimin.

T. Lie - - - - - - - - - - - - - - - - - bes - -
heart's _____ de - -

dimin.

f *dimin.* *p molto cresc.*

(The curtains are thrown wide apart; the whole ship is crowded with knights and sailors who joyfully wave signals to the shore, which is now seen close at hand, crowned with a castle)

I. lust!
sire!

Brangæna: (to the women who, at a signal from her, come up from the cabin) (rushing between Tristan and Isolda)

B. Schnell, den Man-tel, den Kö - nigs-schmuck!
Quick, the man-tle, the roy - al robe!

(Tristan and Isolda remain lost in contemplation of each other, without noticing what is going on about them)

T. lust!
sire!

più f

Etwas zurückhaltend.
Poco ritenuto.
(She puts the royal mantle on Isolda without her noticing it)

Brangæna.

Un - - sel' - ge! Auf! Hört, wo wir sind!
Come, wretch - ed pair! See where we are!

f

sehr kräftig
fortissimo

All the Men (on board ship)
Tenor.

Etwas breiter im Zeitmass.
Poco allargando il tempo.

Heil! Heil! Heil! Kö - nig Mar-ke Heil!
Hail! Hail! Hail! to King Mark all hail!

Bass.

più f

ff

Kö - nig Mar - ke Heil! Heil! Heil
Hail to Mark, the King! Hail! Hail

f

Kurvenal (entering briskly)

K.

Heil, Tri - stan!
Hail, Tris - tan!

— dem Kö - - - - - nig!
our mon - - - - - arch!

cresc. - - - - - - - - - - - - *f*

K.

Glück - li-cher Held!
For - tu-nate Knight!

Mit rei - chem Hof - ge -
Surround - ed by his

Heil Kö - nig Mar - ke!
Hail to King Mark, O!

f *ff* *p*

K.

sin - de, dort auf Na - chen naht Herr Mar - ke.
court - iers, in a shal - lop comes King Mark now!

poco cresc. - - - - - - - - - - - -

K.

Hei! wie die Fahrt ihn freut, dass er die Braut
Glad - ly he makes his way un - to his bride

p *cresc.* - - - - - - - - - - - -

acceler.

Tristan (looking up confused)

K. T.

— sich freit! Wer naht?
— this day! Who comes?

acceler.

Kurvenal.

Tristan. (Kurvenal points over the side)

K. T.

Der Kö - - - nig! Wel - cher Kö - nig?
The King, Sire! King? What King, then!

All the Men (waving their hats)

Tenor.

(Tristan gazes blankly towards the shore)

Heil! Kö-nig Mar-ke Heil! Kö-nig Mar-ke Heil!
Hail to King Mark, all hail! Hail to Mark, the King!

Bass.

ff

ff

Wieder etwas bewegter.
Poco più animato, come prima.

Isolda (in confusion)

Brangæna.

I. B.

Was ist, Bran - gä - ne? Wel - cher Ruf? I - sol - de!
What's this, Bran - gæ - na? Why these cheers? I - sol - da!

p

cresc.

Isolda.

B. I.

Her-rin! Fas-sung nur heut'! Wo bin ich? Leb' ich? Ha! wel-cher
Mis-tress! For once be calm! Where am I? Live I? Ah! which the

Brangæna (with despair)

(Isolda stares in terror at Tristan)

I. B.

Trank? Der Lie- - bes-trank!
draught? Of Love — that draught —

più f

Isolda.

I.

Tri - stan! Muss ich
Tris - - tan! Must I

Tristan.

T.

I - sol - - de!
I - sol - - da!

ff *ff* *f*

(She sinks fainting on his breast)

I.

le - - - ben?
live, then?

Brangæna (to the women)

B.

Helft der Her-rin!
Mind your Mis-tress!

più f

Tristan.

T.

O Won - ne vol - ler Tü - cke! O trug-ge - weih - - tes
O joy with false-ness freighted! O bliss fraud-con - - se -

ff f p f più f

(People have climbed aboard; others have rigged a gangway; their behavior indicates their expectation of the coming arrival)

T.

Glücke!
crat-ed!

All the Men. Tenor.

(General outburst of rejoicing) Korn - wall Heil!
Corn - wall hail!

Bass.

f (Trumpets on the Stage) ff f

(The Curtain falls quickly)

ff

ff

Act II.
Introduction.

Sehr lebhaft.
Molto vivace.

ff *ff* *dim.*

DAY MOTIVE

più p *p*

Ped.

p

IMPATIENCE MOTIVE

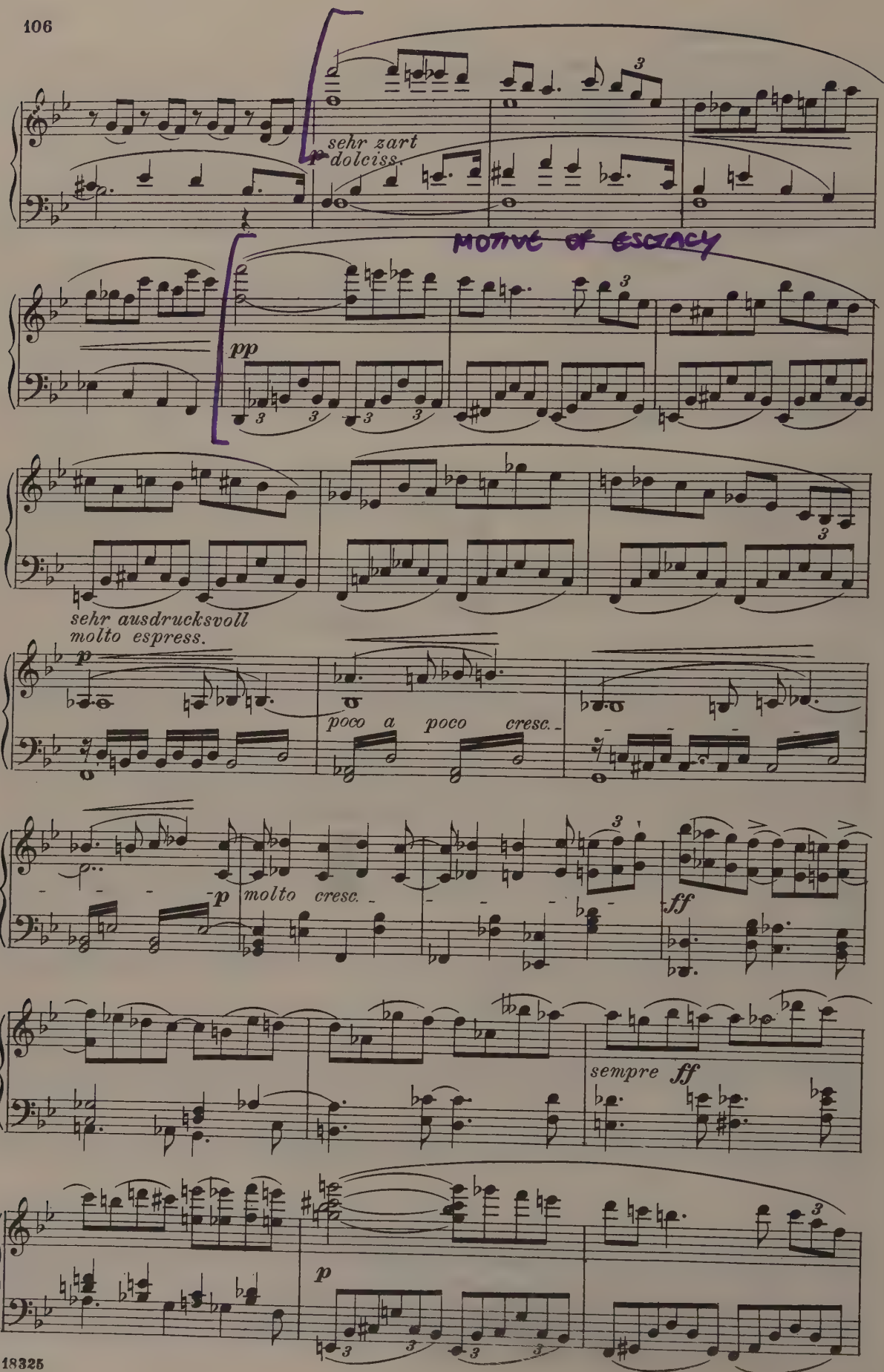
Etwas beschleunigend.
Poco acceler.

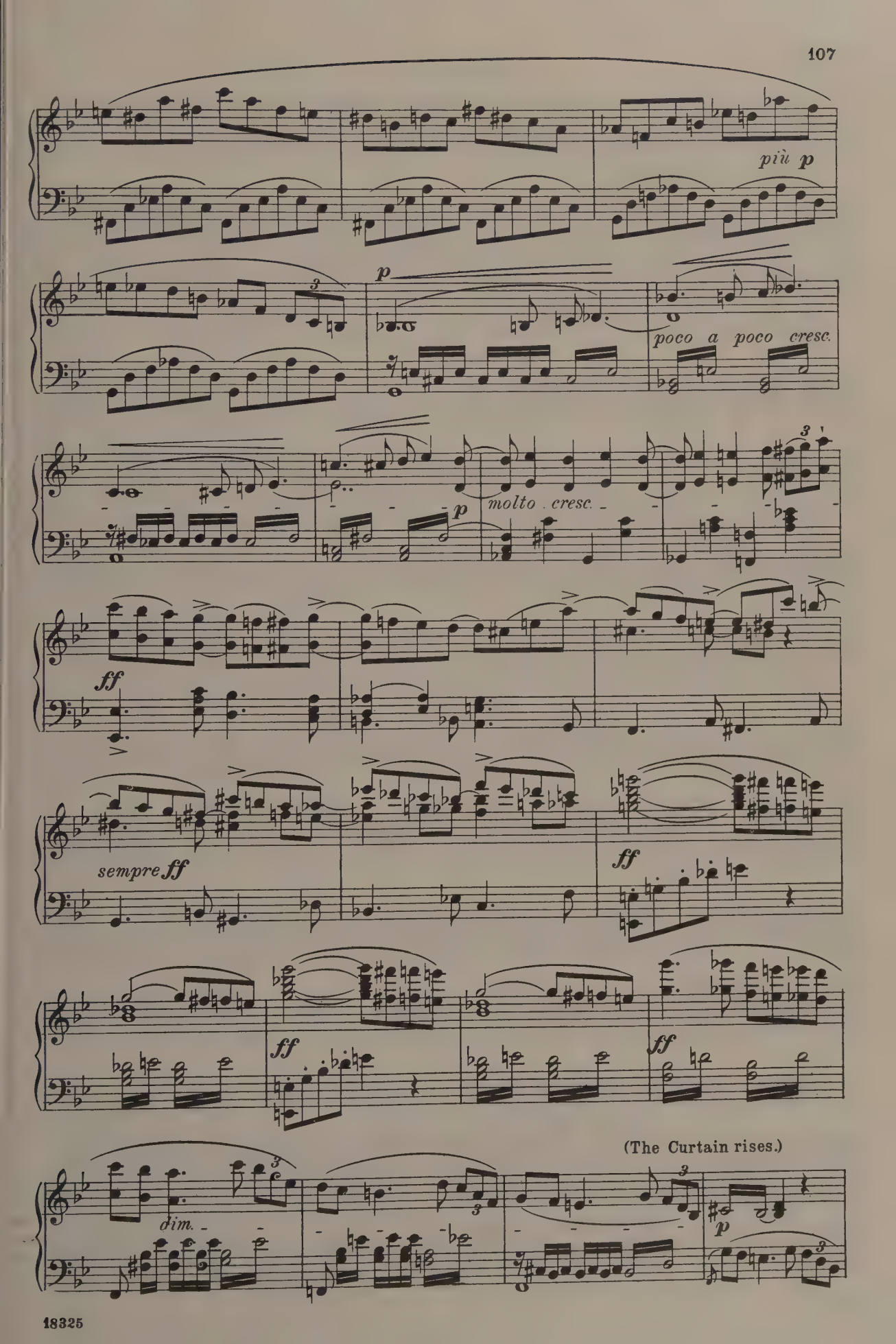
p *pp* *p* *cresc.*

IMPATIENCE MOTIVE

Wieder wie zuvor.
Come prima.

f *p* ruhig
tranquillo

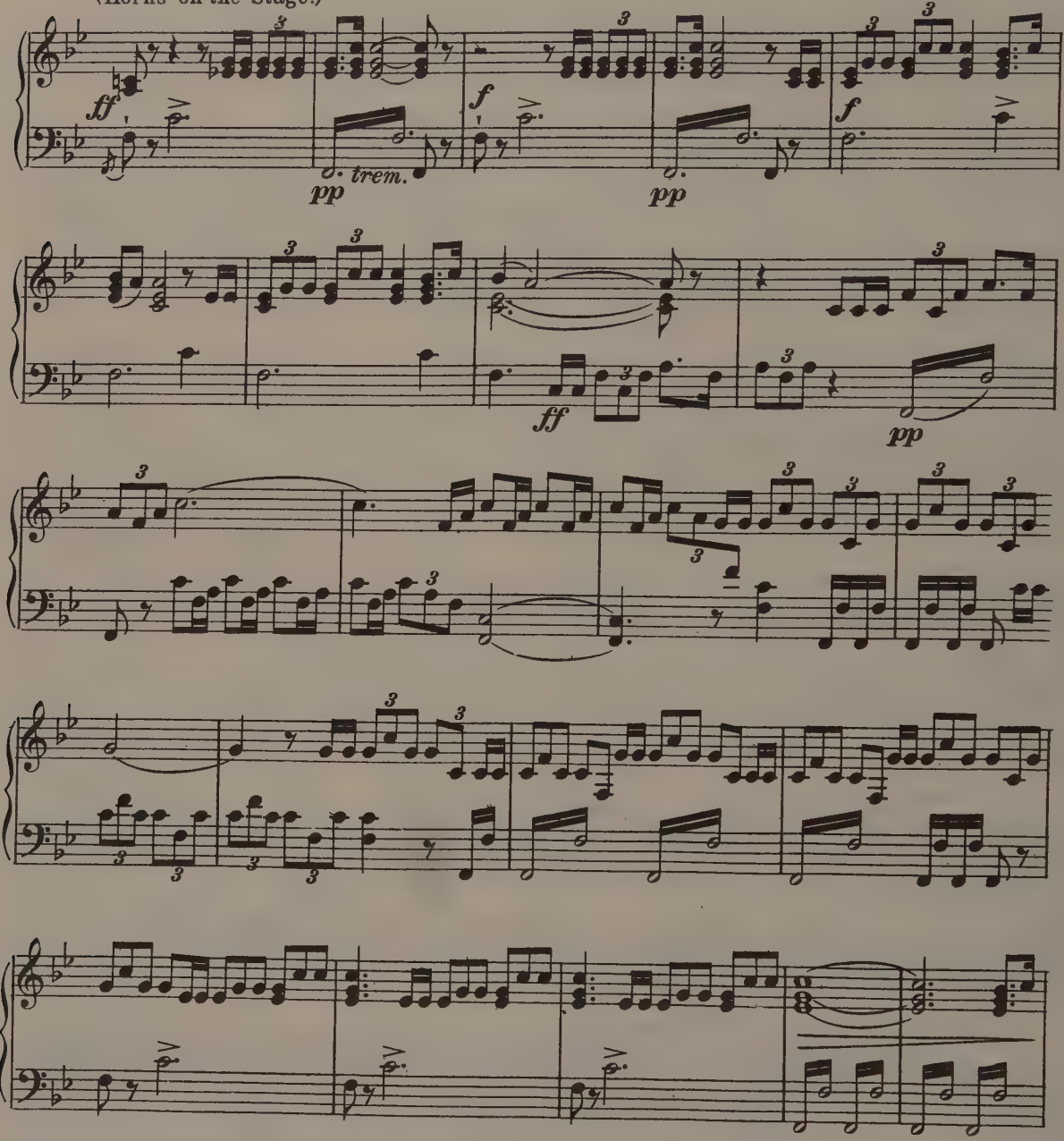

sehr zart
dolciss.
MOTIVE OF ESCTACY
pp
sehr ausdrucksvoll
molto espress.
p
poco a poco cresc.
p
molto cresc.
ff
sempre ff
p


più p
p
poco a poco cresc.
p
molto cresc.
ff
sempre ff
ff
ff
ff
(The Curtain rises.)
dim.
p

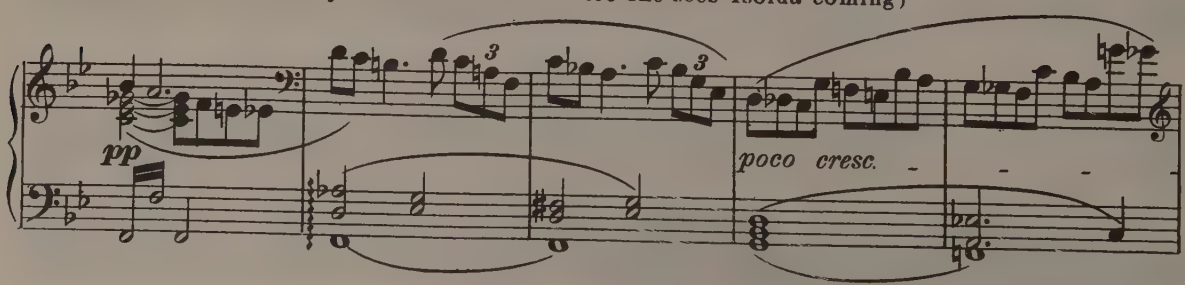
Scene I.

(A garden with high trees before the chamber of Isolda, which lies at one side and is approached by steps. Bright and inviting summer night. A torch burns by the open door. A hunter's horn is heard. Brangæna, standing on the steps, is watching the retreating hunt, which can still be heard)

(Horns on the Stage.)



(Brangæna looks anxiously into the chamber where she sees Isolda coming)



(Isolda with heated excitement advances from the chamber) **Isolda.**

I.

Hörst du sie noch? Mir_
Canst hearthemstill? Long_

ausdrucksvoll
espressivo

p *più cresc.*

I.

_ schwand schon fern der Klang.
_ since I lost the sound.

f *più*

f (On the Stage.) *mf*

Brangæna (listening).

B.

Noch_ sind sie nah';
Nay!_ still they're near!

deut - - lich
One_ can

f

B.

tönt's da-hei.
hear the horns.

dim. sempre

(Isolda listens)

pp

Isolda.

I.

sehr zart
dolciss.

Sor - gen-de Furcht be-irrt dein Ohr;
Fear - someness makes thine ear to err;

più p

sempre pp

I.

dich täuscht des Lau - bes säu-selnd Ge -
by rust - - - ling branch - es art thou mis -

I.

tön, das la - chend schüt - telt der
led, that wav - ing, laugh in the

pp

pp

Brangæna.

I. B.

Wind. Dich täuscht des Wun - sches Un - ge-stüm zu ver-
wind. 'Tis you whose wish - es wild de - ceive in - to

molto cresc. *fp* *cresc.*

(She listens)

B.

neh - men, was du wähnst.
hear - ing what you will.

f *dim.*

B.

Ich hö - re der Hör - ner Schall.
The horns, I can hear them still.

p *più p* *pp*

Ped.

(Isolda listens)

pp

*

Isolda.

I.

Nicht Hör - ner-schall tönt so
Not note of horn rings so

I.

hold; des Quel - les sanft rie - seln-de Wel - le rauscht so
sweet. The wa - ter I hear in the well there, flow - ing

I.

won - - nig da - her. Wie hört' ich sie, tos' - ten noch
soft - - ly a - way. If horns still blew, how could I

I.

Hör - ner? Im Schwei - - - - gen der
hear it? In si - - - - lence at

zart
dolce
p
pp

I.

Nacht nur lacht mir der Quell:
night a - lone sings the well.

I.

der mei - - ner harrt in
My lov'd one waits in

zart
p dolce
pp

schwei - - - gen - - der Nacht, als ob
si - - - lence of night. As if

pp *cresc.*

I. Hör - - ner noch nah' dir schallten, willst du ihn fern
horns were as yet in hear-ing, wouldst thou pre-vent

f dim. *p* *cresc.* *ff*

I. B. mir hal-ten? Brangæna. Der dei - ner
his nearing? Thy lov - er

ff *p* *molto cresc.*

B. harrt, o hör' mein War - nen! dess' har-ren
waits: O hear my warn - ing! there lurks a

f *f*

B. Spä-her zur Nacht. Weil du er-blindet, wähnst du den Blick der Welt er-
spy here by night. And, be thou blinded, wit you, the eyes of all are

p *p* *p*

B.

blö-det für euch? Da dort an Schiffes Bord, von Tristan's
watching on you! That day when there on board, from Tristan's

p

be-ben-der Hand, die blei-che Braut, kaum ih-rer mächtig, Kö-nig Mar-ke em-
trem-u-lous hands King Mark received his fair-ly fainting, pale and pas-sion-less

B.

pfing, als Al-les ver-wirrt auf die Wan-ken-de sah, der güt'-ge
bride: when all were a-ghast and were gaz-ing on thee, the gracious

p

B.

Kö-nig, mild be-sorgt, die Mü-hen der lan-gen Fahrt, die du
mon-arch's kind con-cern to wear-i-ness of the way thou hadst

p *cresc.*

B.

lit-test, laut be-klagt: — ein Einz'ger war's, ich ach-tet' es wohl, —
journeyed, laid the blame. But one there was — I not-ed it well, —

più f *ff* *p* *pp*

B.

der nur Tri- stan fasst' ins Au-ge; mit bös-li-cher List,
who had eyes_for Tris - tan on-ly; with hostile de-sign

B.

lau - ern-dem Blick sucht' er in sei-ner Mie-ne zu fin - den, was ihm
low - er'd his look; so did he then ob- serve him, to find what-e'er might

poco cresc.

poco riten. *a tempo*

B.

die-ne. Tückisch lauschend treff'ich ihn oft: – der heimlich euch um-
serve him. Fur-tive list'ning find I him oft; some plot he would pre-

p *cresc.*

B.

p

garnt, vor Me-lot seid ge-warnt!
pare: Of Me-lot, then, be-ware!

f *p* *p*

Isolda.

I.

Meinst du Herrn Me-lot? O, wie du dich
Mean'st thou Sir Me-lot? How art thou de-

più p

I. trügst! Ist es nicht Tri-stan's treu - e-ster Freund? Muss mein
ceived! Is he not Tris-tan's faith-ful-lest friend? When my

p *pp*

I. Trau - - ter mich mei - - den, dann weilt er bei
lov - - er must leave me, he lin - gers with

dolce

Brangæna.

I. B. Me - lot al - lein. Was mir ihn ver-dächtig, macht dir ihn
Me - lot a - lone. For what I distrust him, to thee he's

p *cresc.*

B. theu - er! Von Tristan zu Mar-ke ist Me-lot's Weg; dort
dear - er! From Tristan to Mark 'tis, that Me-lot goes; there

f *dim.* *pp* *poco cresc.*

B. sä't er üb - le Saat. Die heut' im Rath dies nächtli-che
sows he e - vil seed. And those who now this e-ven-ing

f *p* *più p*

Ja-gen so ei - lig schnell be-schlossen, einem edlern Wild, als dein Wähnen
hunting arranged with so much hur - ry, 'tis a high-er game, than you wit, they

p

meint, gilt ih - re Jä - gers - list.
deem worthy their hunts - man - ship.

Isolda.

Dem Freund zu
For friend - ship's

zart
p dolce

Lieb' — er - fand die - se List — aus Mit - leid
sake — the plan was de - vised; — so helps Sir

zart
dol.

Me - lot, der Freund. Nun willst du den Treu - en
Me - lot his friend. Now wouldst thou this friend - ship

p poco a poco cresc.

schel - ten? Bes - ser als du — sorgt er für mich;
slan - der? Bet - ter than thou — cares he for me!

cresc. f

I.

ihm öff - net er, was mir du sperrst. O spa - re
He opes to me what thou wouldst bar. Ah! spare the

cresc. - - - *molto cresc.* - - - *più f*

mir des Zö - gerns Noth! Das Zei - - chen,
pain of more de - lay! The sig - - nal,

f

Ped. *

Brangä - ne! O gieb das Zei - chen! Lö - sche des
Brangæ - na! O give the sig - nal! Out with the

p *f* *p* *f*

Ped. *

Lich - - tes letz - - - - ten
light's last lin - - - - g'ring

p *f* *p*

Schein! Dass ganz sie sich nei - ge,
flame! That now she come nigh us,

f *dim.* - - - - - - -

win - ke der Nacht! Schon
bid we the night! E'en

p

goss sie ihr Schwei - - gen durch
now steals her si - - lence o'er

più p *pp*

Hain ___ und Haus, schon
house ___ and haw, e'en

füllt sie das Herz mit won - ni-gem
now feels my heart her rap - tur-ous

pp

Graus. ___ O lö - sche das Licht nun
awe. ___ Oh! quench me the light at

poco cresc. - - - - - -

I.

aus, lö - - sche den scheu - chenden
last! Quench me its fear - bringing

I.

Schein! Lass'
flame! Time

f *più f*

I.

mei - nen Lieb - - - sten
'tis, my lov'd one

dim.

Brangæna.

I. B.

ein! O lass' die warn - nen - de Zün - de! lass'
came! O leave the light with its warn - ing! Leave

f *p* *ff*

B.

die Ge - fahr sie dir zei - gen! O
it to point to thy per - il! Ah,

p

B.

we - - he! We - he! Ach mir
woe's me! Woe's me! Poor, poor

f *più f* *ff*

B.

Ar - men! Des un - se - li - gen Tran-kes!
peo - ple! That love - po - tion un - ho - ly!

ff

Ein wenig mässiger im Zeitmass.
Poco meno mosso.

B.

Dass ich un - treu ein-mal nur der Her-rin Wil - len trog! Ge -
That I faith-less was, for once, my la - dy to de - fraud! Had

sf *p* *p* *p*

B.

horcht' ich taub und blind, dein Werk war dann der Tod:
I stood deaf and blind, thy work had been thy death:

p *cresc.* *f* *p*

B.

doch, dei-ne Schmach, dei - ne
but thy dis - grace and thy

cresc.

B. schmäh - lich - ste Noth, mein Werk muss ich
great - est of griefs, my work I as-

ff *p*

Wieder lebhafter im Zeitmass.
Più animato come prima.

B. I. Schuld' - ge es wis-sen! Dein Werk? O thör'ge
guilt - y must own it! Thy work! O fool-ish

Isolda.

molto cresc. *f*

I. Magd! Frau Min-ne kenn - test du nicht? Nicht ihres
maid! Know'st not the god - dess of love? know'st not her

poco rall.

p cresc. *f* *zart* *p dolce*

Ein wenig mässiger als zuvor.
Poco più moderato ancora.

zart *dolce*

I. Zau - bers Macht? Des kühn - sten Mu - thes
won - drous pow'r? Of keen - est quests is

mf

I. Kö - ni-gin? des Wel - ten-wer - dens Wal - te-rin?
she the queen! She works for what the world will be!

p *f*

Le - - ben und Tod sind
Life and death are

p *zart* *dolce* *pp* *p*

un - - ter - than ihr, die sie
sub - - ject to her, these she

p *espress.* *p*

webt aus Lust und Leid,
weaves of joy and woe:

p

in Lie - - be wan - -
and love from en - -

p

- - delnd den Neid. Des To - des Werk,
- - vy to flow. The work of death

p dolce *f* *fp* *f*

I.

nahm ich's vermessen zur Hand,
I rash-ly took to my hand;

Frau Love's

fp *p*

Min - - ne hat es mei - - ner Macht ent -
god - - dess un - to me did coun - ter -

p dolce *p dol.*

accel.

wandt. Die Tod-ge-weih-te nahm sie in Pfand, fass-te das Werk in ih - re
mand. Death's vic-tims then she took as her own; now by her hand the work be

accel.

f *p* *cresc.* - - - -

Sehr zurückhaltend.
Molto ritardando.

Mässig bewegt.
Moderato con moto.

Hand.
done!

Wie sie es wen - - det,
Wher - e'er she guides it,

ff *dim.* *p*

wie sie es en - - det, was sie mir küh - re,
how she de-cides it, what rood she reads me,

p *p*

I.

wo - hin mich füh - re, ihr ward ich zu
where - so she leads me, she on - ly doth

p *p* *p* *cresc.*

poco riten.

I.

ei - - gen: nun lass mich ge - hor - sam
own me: so have I o - be - dient

poco riten.

f *f* *p*

Lebhafter bewegt.
Più vivace.

Brangæna.

I. B.

zei - gen! Und muss - te der Min - ne tü - ckischer
shown me! Yet e'en tho'you drank that dire - ful-lest

Sehr bewegt.
Molto animato.

f *p*

B.

Trank des Sin - nes Licht dir ver - lö-schen, darfst du nicht
draught, the light of sense to be - smother, may you not

cresc.

B.

se - hen, wenn ich dich war - ne: nur heu - te hör', o
lis - ten, now, when I warn you? For once, I beg, ah,

B.

hör' mein Fle - hen! Der Ge - fahr leuch - ten-des Licht,
do my bid - ding! Danger yet looks from the light:

B.

nur heu - - te, heut! die
this once, this once! Quench

f

Immer bewegter.
Sempre più mosso.

Isolda.

B.
I.

Fa - ckel dort lö - sche nicht! Die im Bu - - sen
not the torch for to - night! She that kin - - dles

f *dim.* *p* *f* *meno f*

I.

mir die Gluth ent - facht,
thus my soul's de - sire,

p *cresc.*

I.

die mir das Her - - ze bren - - nen
she that my heart has set on

I. macht, die mir als Tag der
fire, whose smile for me is

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

I. See - le lacht, Frau Min - - - ne
sun - shine bright, Love's god - - - dess

immer *sempre f*

Ped. * Ped. *

I. will, es wer - de Nacht,
wills, it now be night,

più f

Ped.

I. dass hell sie dor - ten
that dark - - ness there may

ff

* Ped.

(as she hastens toward the torch)

I. leuch - te, wo sie dein
van - ish, where her thy

dim.

(She takes the torch from the doorway)

I.

Licht ver-scheuchte. Zur War-te du: dort wa-che treu! Die
light doth banish. Go thou on guard, and watch thou well! The

p *cresc.*

Leuch - - - te, und wärs meines Le-bens Licht,
torch here, and were it my light of life,

f *p trem.*

lach - - end sie zu lö-schen zag' ich
smil - - ing I should quench it, with - out

f *p trem.*

(She throws the torch to the ground, where it gradually goes out)

nicht!
strife.

ff

COMBO OF LOVE MOTIVE IMPATIENCE ECSTACY

ff

(Brangæna turns distressedly away in order to get upon the roof by an outer staircase,

f dim.

where she slowly disappears)

più p

(Isolda listens and looks, at first timidly, down the avenue of trees)

pp

Ped.

pp

più p

Ped.

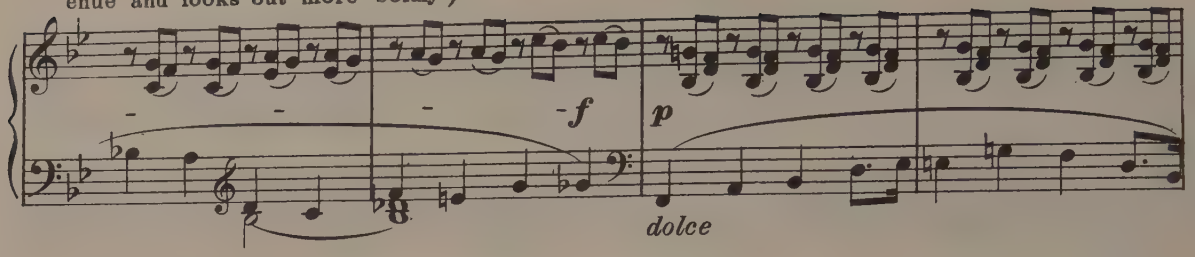
(Stirred by increasing longing, she goes nearer to the av-

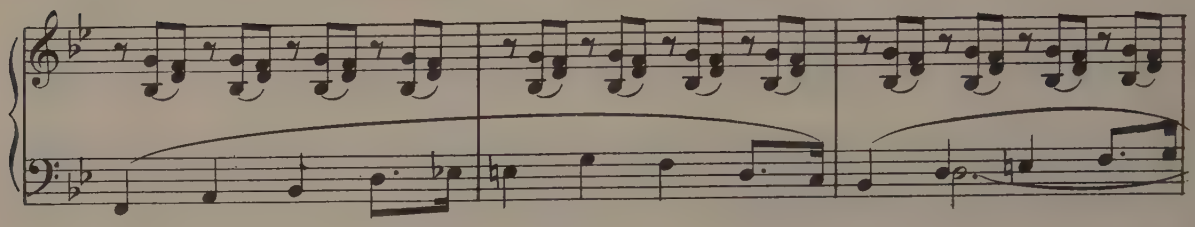
pp

p

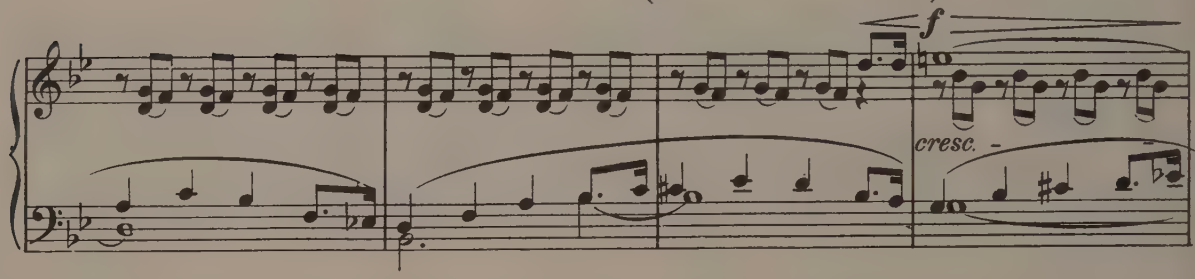
cresc.

enue and looks out more boldly)

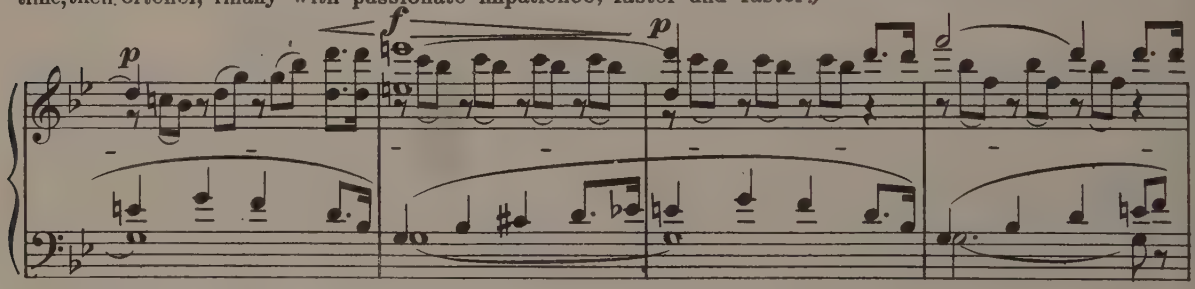


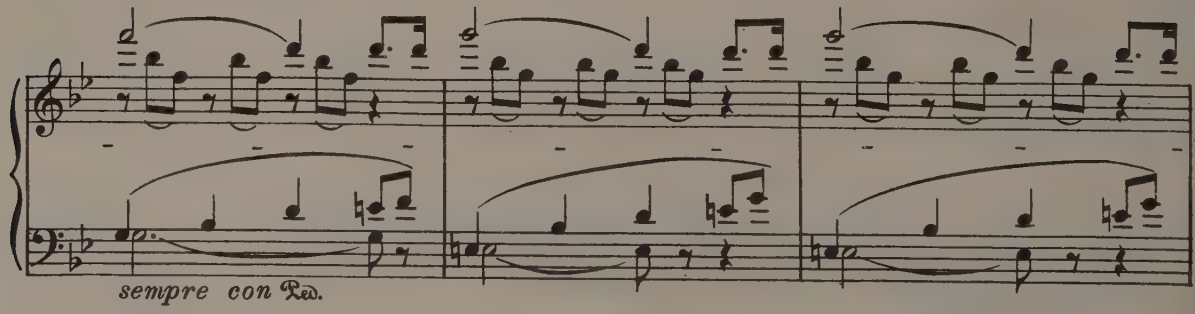


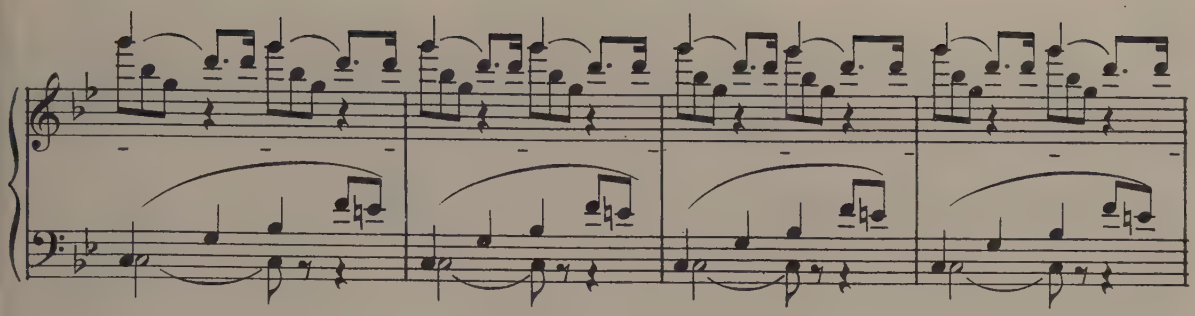
(She waves her kerchief, at first from time to



time, then oftener, finally with passionate impatience, faster and faster.)

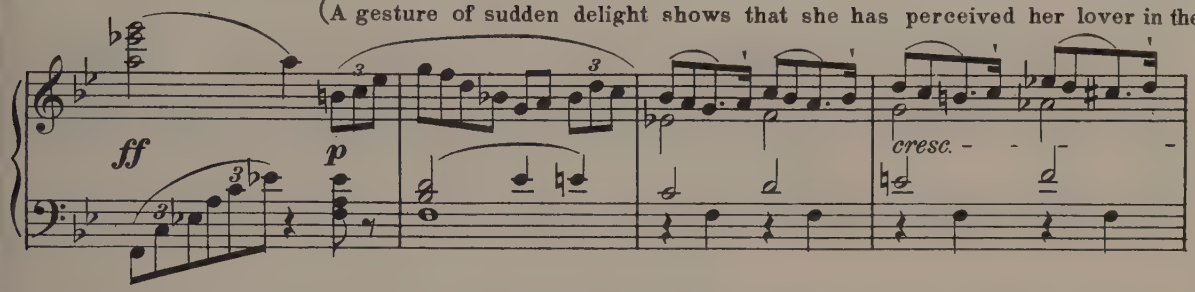




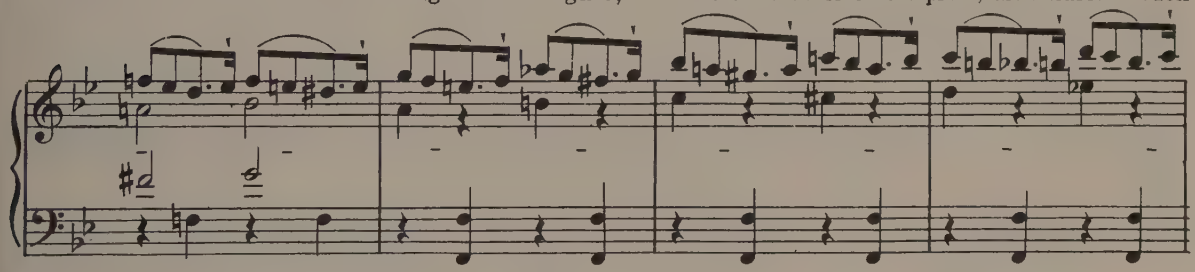


Immer bewegter.
Sempre più animato.

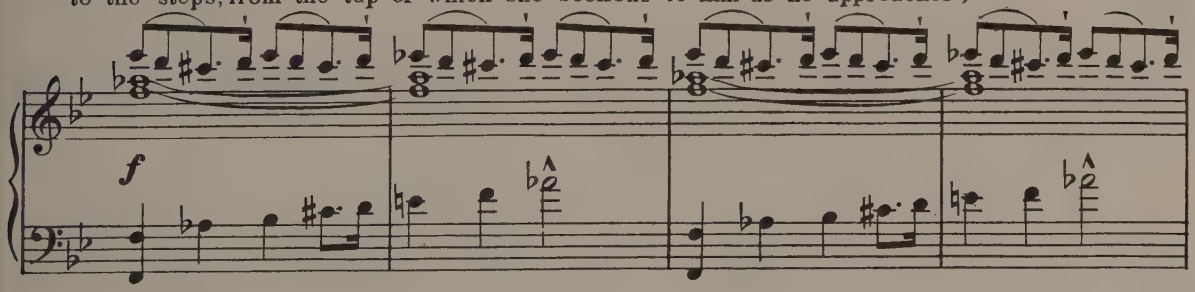
(A gesture of sudden delight shows that she has perceived her lover in the

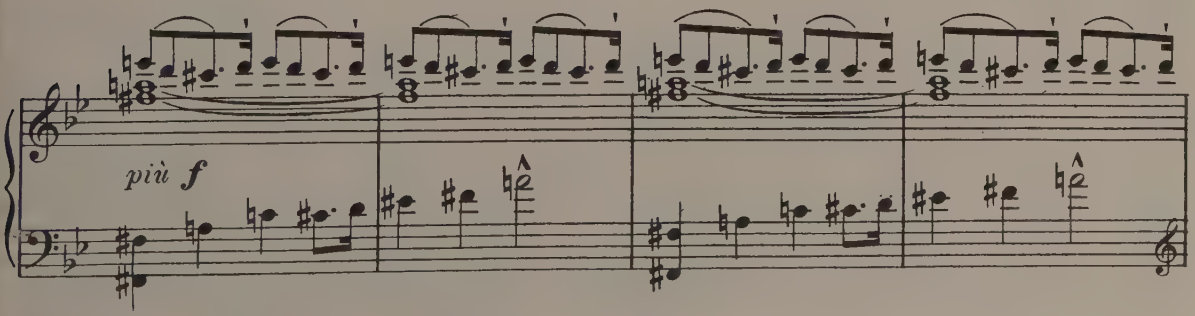


distance. She raises herself higher and higher, the better to overlook the place, then hurries back



to the steps, from the top of which she beckons to him as he approaches)





Scene II.

Tristan and Isolda.

più f - - - - - - - -

Tristan (rushing in)

T. I - sol - - - de!
I - sol - - - da!

ff *ff*

Isolda.

I. Tri - - stan! Ge - lieb - - ter!
Tris - - tan! Be - lov - - ed!

T. Ge - lieb - - te!
Be - lov - - ed! (Embracing wildly,

f *più f* *ff* *ff*

they come down the stage)

sempre
immer f

fff

Sehr lebhaft.
Molto vivace.

(♩ schneller als zuvor ♩) (Das Zeitmass ist je nach dem feurigeren oder zärtlichen Ausdruck gut zu mo-
(♩ *quicker than the preceding* ♩) (*The tempo must follow the expression, now ardent, now tender.*) [tiviren.)

Isolda.

I. Bist du mein? Darf ich dich fas-sen!
Art thou mine? Can I then hold thee?

Tristan.

T. (♩ schneller als zuvor ♩) Hab' ich dich wie-der? Kann ich mir
(♩ *quicker than the preceding* ♩) Have I then got thee? Can I be-

p

I. End-lich! End-lich! Fühl' ich dich wirk-lich?
At last, then! At last, then! Is't true I touch thee?

T. trau-en? An mei-ner Brust! Seh' ich dich
lieve it? Here on my heart! See I thy-

cresc. *sf* *p*

zart dolce

I. Dies dei-ne Au-gen? Hier dei-ne Hand?
Are these thine eyes? Here thy— hand?

zart dolce

T. sel-ber? Dies dein Mund? Hier dein—
self, dear? This thy mouth? Here thy—

p zart dolce *cresc.*

I. Bin ich's? Bist du's? Halt' ich dich fest?
Is't I? Is't thou? Have I thee fast?

T. Herz? Bin ich's? Bist du's? Ist es kein Trug?
heart? Is't I? Is't thou? Is it no trick?

f *p* *p*

accel. *molto accel.*

I. Ist es kein Traum? O
Is it no dream? O

molto accel.

T. Ist es kein Traum? O
Is it no dream? O

accel.

p *molto cresc.*

(Die 𝅗𝅥 wie zuvor im $\frac{2}{2}$.)
(*The* 𝅗𝅥 *as before in* $\frac{2}{2}$.)

I. Won - - - - - ne der See - - le, o
joy of my be - - ing! O

T. Won - - - - - ne der See - - le, o
joy of my be - - ing! O

ff *f*

I. sü - sse, hehr - ste, kühn - ste, schön-ste, se-lig - ste Lust! ___
sweet-est, high - est, rare - est, fair - est, ho-li - est joy! ___

T. sü - sse, hehr - ste, kühn - ste, schön-ste, se-lig-ste Lust! ___ Oh - ne Glei - che!
sweet-est, high - est, rare - est, fair - est, ho - li - est joy! ___ More than trea-sure!

p *cresc.* - -

I. Ü - ber-rei - che! E - wig! Un - ge-ahn - te,
With - out mea - sure! End - less! Longed-for ev - er,

T. Ü - ber-se - lig! E - wig!
Glor - ious, bound - less, end - less!

I. nie ge - kann - te!
known - - of nev - er!

T. Ü - berschwäng-lich hoch er -
O - ver-whelm - ing sub - - li -

I. Freu - de - jauch - zen! Him - - mel -
Heart - up - heav - ing! Heav - - en's

T. hab' - ne! Lust - ent - zü - cken!
ma - tion! Love - re - li - ant,

f *f*

I. höch - stes Welt - ent - rü - - - - -
high - est, earth - de - fi - - - - -

T. Him - mel - höch - stes Welt - ent - rü - - - - -
Heav - en's high - est, earth - de - fi - - - - -

più f

I. cken! Mein!
ant! Mine!

T. cken! Mein!
ant! Mine!

più f *ff*

I. Tri - - stan mein!
Tris - - tan mine!

T. I - sol - - de
I - sol - - da

f

I. Tri-stan mein! Mein und dein!
Tris-tan mine! Mine and thine!

T. mein! I - sol - de mein! Mein und dein!
mine! I - sol - da mine! Mine and thine!

fp *fp* *fp* *più f*

I. E - - - wig! Tri - stan mein, I - sol - de e - wig
Al - - - ways! Tris - tan mine, I - sol - da al - ways

T. E - - - wig! I-
Al - - - ways! I-

fff

Ped. * Ped. * Ped. * Ped. *

I. dein! Tri - stan! Tri - stan!
thine! Tris - tan! Tris - tan!

T. sol - de mein! I - sol - de! I-sol - de!
sol - da mein! I - sol - da! I-sol - da!

con Ped.

I. E - - - wig, e - - - wig
Al - - - ways, al - - - ways

T. E - - - wig, e - - - wig
Al - - - ways, al - - - ways

cresc. - - - - - - - -

I. ein!
thine!

T. ein!
thine!

ff *ff*

I. Wie lan - ge fern! Wie fern so_ lang!
How long a - far! How far so_ long!

T. Wie weit so
How far, so

ff *f*

Isolda.

T. I. nah'! So nah'_____ wie weit! O Freun - des - fein - din, bö - se
near! So near,_____ how far! O foe to friend - ship, dread - ful

dim. *f* *dim.*

I. Fer - ne! Trä - ger Zei - ten zö - gernde Län-ge!
dis - tance! Wretch - ed hours of wear - i-some wait-ing!

f *più f*

Tristan

T. O Weit' und Nä - he! hart ent - zwei - - te!
But far, or near thee, sep - a - ra - - tion!

ff *dim.* *f* *ff* *dim.*

T.

Hol - - de Nä - - he! Ö - de Wei - - te!
Pre - - cious pres - - ence! Dread - ful dis - - tance!

p *cresc.*

Isolda.

I.

Im Dun - kel du, im Lich - - te ich!
In dark - ness thou, in light I lived!

f *dim.* *p*

Tristan.

T.

Das Licht! Das Licht! O die-ses Licht, wie
The light! The light! O yet that light, how

f *p* *f* *p* *f* *dim.*

T.

lang' verlosch es nicht! Die Son-ne sank, der Tag ver-
long 'twas there in sight! The sun went down, the day was

p *cresc.* *p dolce*

T.

ging, doch sei-nen Neid erstickt' er nicht: sein scheu-chend Zei - chen zün-det er
done; yet was its hate-ful light not hid: the warn-ing sig - nal kept it a -

p *f* *f*

T. an und steckt'san der Lieb - sten Thü - re, dass nicht ich zu ihr
glow be - side my love's door on fire, so I could not come

p *f* *dim.*

Isolda.

T. I. füh - re. Doch der Lieb - sten Hand lösch - te das Licht; wess' die
nigh - er. Yet thy dear one's hand dark - ened it here; what my

p dolce

I. Magd sich wehr - te, scheut' ich mich nicht: in Frau
maid re - fused me, I did not fear: since on

p *ausdrucksvoll* *espressivo* *cresc.*

I. Min - ne's Macht und Schutz, bot ich dem Ta - ge
love I may re - ly, day - light do I de -

f *p* *cresc.* *f* *dim.* *p cresc.*

Heftig drängend im Zeitmass.
Stringendo veemente.

Tristan.

I. T. Trutz! Dem Ta - - ge! dem Ta - - ge!
fy! The day - - light! The day - - light!

f

T.

dem tü - - cki - schen Ta - ge, dem
With treach - - er - y freight - - ed, our

più f *ff*

T.

här - - te - sten Fein - - de Hass und
bit - - ter - est foe, so feared and

ff

Immer sehr schnell.
Sempre molto presto.

T.

Kla - - ge!
hat - - ed!

Wie du das
As with this

f *più f* *ff* *mf*

T.

Licht, o könnt' ich die Leuch - - te, der
link, I'd deal with all day - - - light, our

f *mf* *f*

T.

Lie - be Lei - den zu rä - chen, dem frechen Ta - ge ver-
lov - ing long - ings a - veng - ing, the gar-ish day-light by

mf *ff* *p* *cresc.* *f*

lö-schen! Giebt's ei-ne Noth, giebt's ei-ne Pein, die er nicht weckt mit seinem
quenching! Is there a grief, is there a care that's not a-wak-en'd by its

ff *sf* *sf* *sf* *sf* *sf* *sf*

Sehr schnell.
Molto presto.

Ein wenig zurückhaltend.
Poco ritenuto.

T. Schein? Selbst in der Nacht däm - mern - der
glare? E'en in the night, dawn, break - ing

sf *ff* *dim.*

Erste Bewegung.
Tempo primo.

T. Pracht hegt ihn Lieb-chen am Haus, streckt mir dro-hend ihn
bright, to thy cham-ber doth hie, from whose threats I must

p *p* *f* *dim.*

Isolda.

T. I. aus! Hegt' ihn die Lieb-ste am eig'-nen Haus,
fly! And if the light to my house do hie,

zart
p dolce

Sehr lebhaft.
Molto vivace.

I. im eig'-nen Her-zen hell und kraus hegt'ihn trot-zig einst mein Trau-ter,
with-in thy heart did light not lie, in the days when thou, my lov-er,

cresc. *f* *f*

poco riten. — a tempo

I. Tri - stan, der mich be - trog! War's nicht der
Tris - tan, didst play me false? Was't not the

poco riten. — a tempo — ausdrucksvoll espressivo

I. Tag, der aus ihm log, als er nach Ir - land wer - bend zog, für
light for which he lied, when he sought Ire - land for a bride, to

dim. — cresc. -

I. Mar - ke mich zu frei'n, dem Tod die Treu - e zu
woo for Mark, the King, to death his dear - est to

riten. — riten. — dim.

a tempo — Tristan.

I. T. weih'n? Der Tag! Der Tag, der dich um -
bring? The Light! The Light that round thee

ff a tempo — ff — f

T. gliss, da - hin, wo sie der Son - ne glich, in höchster Eh - ren
shone, for this, that as the sun's it - self, with hon-our's brightest

più f — ff — p cresc. — ff

T.

Glanz und Licht, I - sol - den mir ent - rückt! Was mir das
ray and light it barr'd I - sold' from me! What my en-

p *p dolce*

T.

Au - ge so ent - zückt', mein Her - ze tief zur
tranc - ed eyes might see, my heart must crush to

dim.

T.

Er - de drückt': in lich - ten Ta - ges Schein wie
earth for thee: For while that light should shine, how

p cresc. *f* *dim.*

Isolda.

T. I.

war I - sol - de mein? War sie nicht
might I - sold' be mine? Was she not

p

(Der Bass möglichst gehalten.)
(Il basso molto tenuto.)

I.

dein, die dich er - kor? Was
thine, when thee I chose? What

p *cresc.*

I. log der bö-se Tag dir vor, dass, die für dich be-schie - den, die Traute du ver-
lies could e-vil day dis-close, that thou couldst so be-tray me, that was to thee so

f *p* *f* *dim.* *p*

Ped. * Ped. *

Tristan.

I. T. rie - thest? Was dich um - gliss mit
loy - al? What - e'er en - hanced thy

cresc. *f* *sehr feurig* *con molto fuoco* *più f*

T. hehr - ster Pracht, der Eh - re
beau - ty bright, thine hon - our

f *più f*

T. Glanz, des Ruh - - mes Macht, an sie mein Herz zu hangen, hielt
pure, thy fame, thy might, for these to fight for ev-er, was

ff *dim.* *p*

T. mich der Wahn ge - fan - gen. Die mit des
then my false en - deav-or. Then did the

più p *p* *cresc.*

T.

Schimmers hell - stem Schein mir Haupt und Schei-tel licht be -
shin - ing sun that shed its rays a - round my brain and

f *p* *cresc.* *f*

T.

schien, der Wel-ten-Eh-ren Ta - ges -
head, with world-ly hon-our's day - light

p *f* *p*

T.

Son - ne, mit ih - rer Strah - len
mea - sure, with all its splen - did,

accel. *accel.*

f *f* *più f*

Allmählich zurückhaltend.
Poco a poco ritardando.

T.

eit - ler Won - ne, durch Haupt und
emp - ty plea - sure, through head and

ff *dim.*

T.

Schei-tel drang mir ein, bis in des Her - zens tief - sten
brain of me did dart, down to my deep - est depth of

p *più p* *p dolce*

T.

Schrein. Was dort in keu-scher Nacht dun-kel verschlossen
heart. What shy-ly wrapp'd in night lurked hid-den from my

p dolce *pp*

T.

wacht', was oh-ne Wiss' und Wahn ich dämmernd dort em-pfah'n:
sight unknown and un-ex-press'd, I had but dim-ly guess'd,

p dolce *più p*

T.

ein Bild, das meine Au-gen zu schau'n sich nicht ge-
a vi-sion that I nev-er had dared to gaze on

pp *pp dolce*

Etwas belebend.
Poco animando

T.

trauten, von des Ta-ges Schein be-troffen lag mir's da schimmernd
ev-er, by the day-light's beams dis-cover'd, blazed forth and lay un-

p poco cresc.

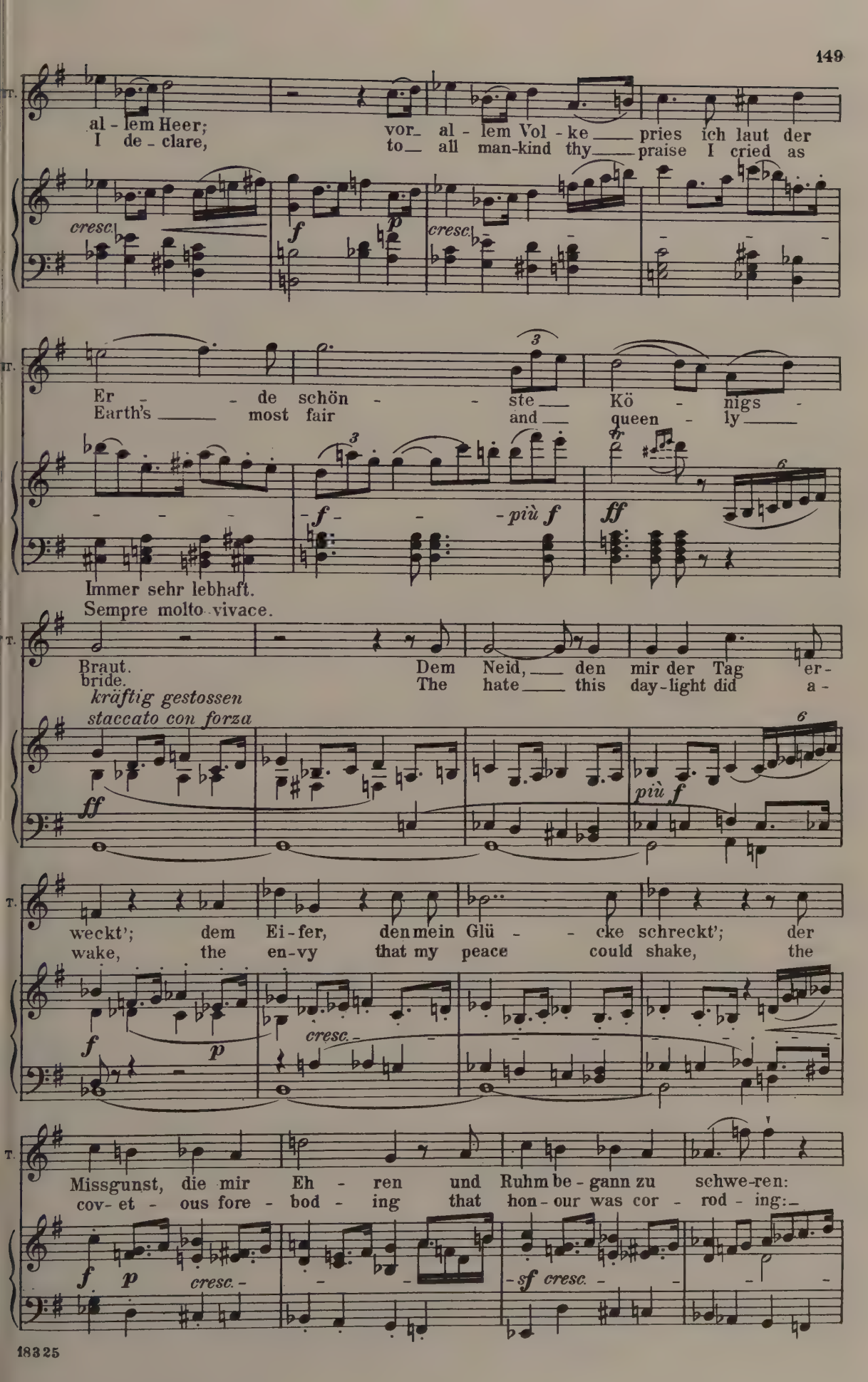
Schnell belebend.
Accelerando subito.

Wieder ganz belebt.
Vivace, come prima.

T.

of-fen. Was mir so rühmlich schien und hehr, das rühmt' ich hell vor-
cover'd. Then all I held so high and fair, to all the world did-

p cresc. *più cresc.* *f* *p*


al - lem Heer; vor_ al - lem Vol - ke pries ich laut der
I de - clare, to_ all man-kind thy praise I cried as
cresc.
f
p
cresc.
Er - de schön - ste Kö - nigs -
Earth's most fair and queen - ly
f
più f
ff
Immer sehr lebhaft.
Sempre molto vivace.
Braut. Dem Neid, den mir der Tag er-
bride. The hate this day-light did a-
kräftig gestossen
staccato con forza
ff
più f
weckt'; dem Ei-fer, den mein Glü - cke schreckt'; der
wake, the en-vy that my peace could shake, the
f
p
cresc.
Missgunst, die mir Eh - ren und Ruhm be-gann zu schwe-ren:
cov-et - ous fore - bod - ing that hon-our was cor - rod - ing:
f
p
cresc.
sf cresc.

T.

de-nen bot ich Trotz, und treu be - schloss, um Ehr' und Ruhm zu_
All did I de - fy, and tru - ly_ try my name and fame to_

f *f* *f*

T.

wah - ren, nach_ Ir - land ich zu fah - - -
save_ me; 'twas_ this to Ire - land drave

più f

Sehr schnell.
Allegro molto.

T.
I.

Isolda.

ren. O eit - ler Ta - gesknecht!
me. O day - light's fu - tile dupe!

ff *ff*

ff *dim.* *p*

Immer noch sehr bewegt.
Sempre molto vivace.

I.

Ge - täuscht_ von ihm, der dich_ ge-täuscht, wie musst' ich lie - bend um dich
De - ceived_ by what de - ceiv - ed thee, long did I suf - fer, tho' I

p

sehr ausdrucksvoll
molto espressivo

I.

lei - den, den, in des Ta - ges falschem Pran - gen, von seines
loved thee! For, while the day-light falsely glit - ter'd, was I by

cresc. *f* *p*

I.

Glei - ssens Trug be - fan - gen, dort, wo ihn Lie - - be heiss um-
flar - ing fraud en - fet - ter'd! Where in my heart warm love a-

f *p ausdrucksvoll espressivo* *p cresc.*

I.

fass - te, im tiefsten Her - zen hell ich hass - te.
wait - ed, with-in my hot - test heart I hat - ed!

molto cresc. *ff* *ff*

ff *dim.*

Sehr lebhaft.
Molto vivace.

I.

Ach, in des Her - zens Grun - de, wie schmerz - te tief die
Ah! when my heart was break - ing, how deep the wound was

sf *p* *sf* *mf* *molto cresc.*

poco riten. *a tempo* *p*

I. Wun - de! Den — dort ich heim - lich barg,
ach - ing! To — him I did con - ceal,

poco riten. *a tempo* *ff* *dim.* *p* *dolce* *p* *cresc.*

wie dünkt' er mich so arg, wenn in des Ta - ges Schei - ne der
how bit - ter did I feel; when in the day-light's splen - dor, the

f *più f* *ff* *p* *f*

treu ge - heg - te Ei - ne der Lie - be Bli - cken schwand, als Feind
lov - ing looks and ten - der that mine had been, were gone, a foe

p *cresc.* *f*

nur vor mir stand! Das als Ver - rä - ther dich mir wies, dem Licht des
seemed he a - lone! Light, that had made you false to me, the light of

f *f*

Ta - ges wollt' ich ent - flieh'n, dort-hin in die Nacht — dich mit mir zieh'n,
day, I thought I would flee, and far in the night — drag thee with me,

f *f* *f* *f* *f* *f* *f* *dim.*

Ein wenig mässiger, doch immer noch bewegt.
Un poco più moderato, ma sempre animato.

I. wo der Täu - schung En - - - -de mein Herz mir ver-
where my heart had told _____ me, de - lu - sion would

p *f*

I. hiess, wo des Trug's ge - ahn- - -ter Wahn zer -
die, where de - ceit and fear _____ should en- - -ter

p *dim.* *più p* *pp*

Etwas zurückhaltend.
Poco ritenuto.

(zart)
(dolce)

I. rin- - -ne; dort dir zu trin - ken ew' - ge Min - ne, mit
nev- - -er; there had I pledged thee love _____ for ev - er, I

p *p*

Wieder weniger zurückhaltend.
Meno ritenuto.

I. mir _____ dich im Ver-ein _____ wollt' ich dem To- - -de
wished, thou, joined with me, _____ pledged un-to death _____ might'st

poco cresc. *mf* *p* *dim.* *più p*

Sehr belebend.
Molto animando.

Tristan.

I. T. weih'n. In dei - ner Hand den sü- -ssen
be. When I per - ceived what you had

p molto cresc. *f* *p*

T.

Tod, als ich ihn er-kannt, den sie mir bot; als mir die
planned, that you held my death with-in your hand, when I had

cresc.

T.

Ah - nung hehr und ge - wiss zeig - te, was mir die Süh - ne ver-
clear - ly guessed your in - tent, what by your prom - ised par - don was

più cresc.

T.

hiess: da er - däm - merte mild er - hab' - ner
meant, then there dawned in my heart a ten - der

più f *ff* *dim.* *p* *pp*

T.

Macht im Bu- - -sen mir die Nacht; mein Tag war
might, that came to me from night: my day then

cresc. *f dim.*

T.
I.

Isolda.

da vollbracht. Doch ach, dich täusch - te der fal - sche Trank, dass dir von
lost its light. But ah! that draught, it de-ceived thee, too, wrest - ing thee

fp *fp*

I. Neu - em die Nacht ver-sank: dem ein - zig am To - de
then from the night a - new: and those who a - dy - ing

cresc. *p*

Etwas zögernd. Poco rall. Sehr belebt. Molto animato.

I. T. lag, den gab er wie-der dem Tag! O
lay, once more were giv-en to day! All

Tristan.

poco cresc. - - *molto cresc.* - - -

T. Heil dem Tran - ke!
hail the po - tion!

f *p* *cresc.* - - -

T. Heil sei - nem Saft! Heil
Hail to its power! Hail

f *p* *molto cresc.* - - - *f*

T. sei - nes Zau - - bers heh - - rer
to its ma - - gic might in that

p *cresc.* - - -

T.

Kraft! Durch des To- - -des
hour! Through the door of

f *dim.* (sehr weich) *p* (dolcissimo)

T.

Thor, wo er mir floss,
death when flowed its tide,

p dolce

Ped. *

T.

weit und of- - - - -fen er mir er-
lo, it o- - - - -pen'd those por - tals

pp

T.

schloss, da - rin ich sonst nur
wide, of realms till then but

p *più p* *p dolce*

T.

träu- -mend ge - wacht, das Won- - -ne-
dreams in my sight, the glo- - -rious

p

T.

reich der Nacht. Von dem Bild in des
realms of night. On the face that my

p *f* *dim.*

T.

Her - zens ber- -gen-dem Schrein scheucht' er des
heart so deep did en - shrine, nev - er a-

p dolce

Immer mehr belebend.
Sempre più animando.

T.

Ta- -ges täuschenden Schein, dass nacht-sich-tig mein Au- -ge
gain false daylight could shine: nor keep Tristan un - du- -ly

accel.

p

Lebhaft.
Vivace.

T.

wahr es zu se- -hen tau- -ge.
from see-ing all things tru- -ly.

dim.

cresc. *f* *a tempo* *p espress.*

Immer lebhafter.
Più vivace.

Isolda.

I.

Doch es räch- -te sich der ver-scheuch- -te
But the light was an - ger'd to be thus

cresc. *fp*

I. Tag; mit dei-nen Sün - den Rath's er pflag: was dir ge-
banned; and with thy sins went hand in hand: What thou didst

f *p* *f* *p* *fp*

I. zeigt die däm- -mern - de Nacht, an des
learn in twi- -light of night, thou didst

p dolce *fp*

I. Tag- -Ge- -stir- - -nes Kö - nigs-macht
soon for- -get in king - ly light,

fp *fp* *f* *p*

Sehr schnell.
Molto presto.

I. muss - test du's ü - ber - ge- -ben, um
and my love didst sur - ren- -der, to

f *p* *ff*

schleppend
strascinante

I. ein- -sam in ö- - - -der Pracht schimmernd dort zu le-
live all a - lone in bright realms of des-ert splen-

Viel langsamer werdend.
Molto lentando.

p *p* *più p* *p*

Wieder lebhaftes Zeitmass.
Tempo primo. Vivace.

I.

ben.— Wie er-trug_ich's nur? Wie er-trag' ich's noch?
dor. How en-dure_it, then? How en-dure it, now?

Sehr feurig.
Con molto fuoco.

p *più p* *p cresc.* *molto cresc.*

Tristan.

T.

O,— nun wa - ren wir Nacht- - - - -ge -
O,— now were we by night en -

f *ff*

T.

weih- - -te! Der tü - cki-sche Tag, der Neid - be-
chant- -ed, the trouble-some day, with en- -vy

dim. (sehr ausdrucksvoll) (molto espressivo) *p* *cresc.* *f*

T.

rei - te, tren - nen konnt' uns sein Trug, doch nicht mehr täu -
haunt - ed, part us might with its lies, but nev - er daz-

p *cresc.* *f* *p*

T.

schen sein Lug! Sei-ne eit - le Pracht,
zle our eyes! For its emp - ty glare,

p *fp*

T.

sei-nen prah - len-den Schein ver - lacht, wem die Nacht den
and its glit - ter-ing light, are flout - ed by all that

f *f* *dim.*

T.

Blick ge - weiht: sei-nes fla-ckernden Lich - tes flüchti - ge
love the night. For its flick-er - ing beams, so fit-ful - ly

p *cresc.*

T.

Blit-ze blen- -den uns nicht mehr. Wer des To- -des
flashing, blind our eyes no more. Who the night of

p *più p*

T.

Nacht lie-bend er-schaut, wem sie ihr tief Ge-heim-niss ver-
death lov-ing-ly scan, those who have gazed on her se- -cret

p espress.

T.

traut: des Ta - ges Lü - gen, Ruhm und Ehr', Macht und Ge-
plan, will hold false day-light's rank and name, hon - our and

accel.

più p *sf* *sf accel.*

T.

winn, so schimmernd hehr, wie eit - ler Staub der Son - nen sind sie vor dem zer-
pow'r and wealth and fame, as mere-ly dust that drift - eth, and through the sun - light

cresc. - - - *fp* *f dim.* - -

T.

sponnen!
sift-eth!

pp

T.

In des Ta- -ges eit- -lem Wäh- -nen
When the day is bright - ly burn - ing,

cresc. - - -

accel.

T.

bleibt ihm ein ein- -zig Seh- - - - -nen, das
naught is there left but yearn- - - - -ing. Bid

accel.

molto cresc. - - -

Etwas gedehnt.
Poco steso.

T.

Seh-nen hin zur heil'- gen Nacht, wo ur-e - wig, ein-zig wahr,
yearning hence to ho - ly night, where, ev-er and on-ly true,

ff *ff*

Langsamer, und allmählich immer langsamer.
Rallentando sempre poco a poco.

Lie - bes - won - ne ihm lacht.
love and pas - sion in - vite!

(Tristan draws Isolda gently down

dim. - - - *più p* - - - *p dolce*

sink to Ab

on a flowery bank at one side, sinks on his knees before her and rests his head on her arm)

più p

working towards Ab major

pp *r. h.* *sf*

più p *dim.*

Mässig langsam.
Lento moderato.

pp dolce *pp*

Isolda.

Prelude Period 3 signals central role of key of pp

Tristan.

O sink' her - nie - -der, Nacht der
De - scend up - on us, night of

pp

O
De- -

Tristan chord taken apart

sink' her-nie- -der, Nacht der Lie- - -be,
scend up-on us, night of pas- - -sion,

Lie- - -be, gieb Ver-ges - sen, dass ich
pas- - -sion, let us live, our life for -

poco cresc.

gieb Ver-ges - sen, dass ich le- - -be,
let us live, our life for - get- - -ting,

le- - -be, nimm mich auf in dei- -nen
get- - -ting, lift, oh! lift us up to

dim.

I. nimm mich auf in dei-nen Schoss, lö - se von der Welt mich
lift, oh, lift us up to thee! from the world now set us

T. Schoss, lö - se von der Welt mich los!
thee! from the world now set us free!

più p *pp*

Tristan.

I. T. los! Ver - lo - schen nun die letz- - -te Leuch - te;
free! For van - ished are the light's last gleam- -ings,

pp *(zart)* *(dolce)*

Isolda.

I. was wir dach- -ten, was uns däuch - te;
All that daunt- -ed, all that haunt- -ed,

p *(zart)* *(dolce)* *più p*

Isolda.

I. all' Ge - mah- -nen,
all our grop- -ing,

Tristan.

T. all' Ge - den- -ken,
all our seem- -ing,

p espress. *poco cresc.*

I. heil'- -ger Dämm' - rung heh- -res
ho- -ly twi- -light's sweet- -est

T. heil'- -ger Dämm'- -rung heh- -res Ah- -nen
ho- -ly twi- -light's sweet- -est hop- -ing,

p *poco cresc.* *poco f*

I. Ah- -nen löscht des Wäh- -nens Graus
hop- -ing, let false fears be hurled

T. löscht des Wäh- -nens Graus welt- - -
let false fears be hurled from

p *cresc.* *molto cresc.*

Breiter.
Allargando.

Sehr breit und zurückhaltend.
Ritenuto e largo.

riten.

I. welt- - -er-lö- - -send aus.
from a van- - -ished world.

T. er-lö- - -send aus.
a van- - -ished world.

ff *dim.* *p riten.*

Duet (A)

Wieder mässig langsam.
Lento moderato, come prima.

Isolda. *ruhig* *p tranquillo*

I. Barg im Bu- -sen uns sich die Son - ne, leuch - ten la -
Could our hearts the sun but im - pris - on, laugh - ing stars

Sehr ruhig.
Molto tranquillo.

p

I. - chend Ster - he der Won- -ne.
of love were a - ris- -en.

Tristan.

T. Von dei - nem Zau- -ber sanft um-
While thus thy power is through us

immer p
sempre

T. spon - nen, vor dei - nen Au- -gen süss zer - ron- -nen,
flow - ing, thine eyes a - bove us soft - ly glow- -ing,

p

Isolda.

I. Herz an Herz dir, Mund an Mund;
Heart to heart and lips to lips,

T. ei - nes A- -thems ein'- -ger
One the breath that 'twixt them

p dolce *p dolce*

I. bricht mein Blick sich wonn' - er - blin - det, er - bleicht die Welt
Breaks my glance at glo- -ry blind - ing, and pales the earth

T. Bund; bricht mein Blick sich wonn' - er - blin - det, er-
slips, breaks my glance at glo- -ry blind - ing, and

p dolce *più p*

più p

I. mit ih - rem Blen - den: die uns der Tag trü-gend er-
to ra - diance bend - ing, that once the day lit with its

T. bleicht die Welt mit ih - rem Blen-den:
pales the earth to ra - diance bend-ing:

pp *p*

accel.

I. hellt, selbst dann bin
lies. I then, I

accel.

T. zu täuschendem Wahn entge-genge - stellt, selbst dann bin
At fraud-u - lent dreams de-fi-ance I've hurled: I then, I

accel.

p *cresc.*

Erstes Tempo.
Tempo primo.

I. ich die Welt: Won- - - - -ne -
am the world. Joy life's

T. ich die Welt: Won- - - -ne -
am the world. Joy life's

Erstes Tempo.
Tempo primo.

ff *dim.*

Ped. * Ped.

I. hehr- - - - -stes We- - - - - -
won- - - - -drous weav- - - - - -

T. hehr- - - -stes We- - - - - -
won- - - -drous weav- - - - - -

p *p*

Ped. * Ped.

I. - - - -ben, Lie- -be-hei- -lig - stes
- - - -ing, Love life's ho- -li - est

T. - - - -ben, Lie- -be-hei- -lig - stes
- - - -ing, Love life's ho- -li - est

f *f*

molto cresc. - - - - *ff* *(sehr ausdrucksvoll)* *(molto espress.)* *dim.*

rallent. dim. a tempo p

I. Le- - - -ben, Nie - wie - der - er - wa- - - -chens
liv- - - -ing: Our ne'er - re - a - wak- -'ning,

T. dim. p a tempo rallent.
Le- - - -ben, Nie - wie - der - er - wa- - - -chens
liv- - - -ing: Our ne'er - re - a - wak- - - -'ning,

rallent. a tempo
p più p pp

(ersterbend)
(morendo)

I. wahn - los hold be - wuss - ter Wunsch.
dream - less, long - a - wait - ed wish.

(Completely carried away, Tristan and Isolda sink down and remain lying on the flowery bank, their heads side by side)

(ersterbend)
(morendo)

T. wahn - los hold be - wuss - ter Wunsch.
dream - less, long - a - wait - ed wish.

più p pp

Brangæna (from the turret, invisible) 1st warning Episode 1

B. p
Ein- - - - - -sam wa- - - -chend
Lone- - - - - -ly watch I

B. in der Nacht,
here to- -night:

poco cresc.

B. wem der Traum der Lie- - -
Ye that dream of love- - -

dim. *più p*

B. - be lacht,
- - de- -light,

p ausdrucksvoll
espressivo

dim.

(gesteigert)
(appassionato)

B. hab' der Ei- - - -
let your ears

p *dim.* *p ausdrucksvoll*
espressivo

B. - -nen Ruf in
- my call re- - -

dim. *p* *dim.*

B. Acht, die den Schlä- - -fern
quite, call that should your

sehr zart und ausdrucksvoll
dolcissimo e molto espressivo

p *p*

B. Schlim- - -mes ahnt, ban- - - -
slum- - -ber shake, warn- - - -

dim. *p*

B. - - -ge zum Er- -wa- - - -
- - -ing you to fear,

p *dim.* *p*

Sehr ruhig.
Molto tranquillo.

B. - -chen mahnt!
- to wake!

dolce

B. *f* Ha- -bet Acht!
Have a care!

mf *pp*

B. *f* Ha- -bet Acht
Have a care!

mf *p* *più p*

B.

Bald ent- -weicht die
Day- - -light comes! be-

morendo

verhallend
morendo

Immer sehr ruhig.
Sempre molto tranquillo

B.

Nacht!
ware!

morendo

Ped.

Duet B

pp

MOTIVE OF LOVE'S PEACE

I.

p Isolda.

Lausch',
List,

pp

I.
T.

Ge - lieb - ter!
be - lov - ed!

Tristan.

Lass mich ster - ben!
Let me die now!

cresc.

f dim.

p

Isolda (gradually raising herself a little)

I.

Neid'- -sche Wa-che!
En- - -vious watcher!

f

Tristan (remaining reclining)

Isolda.

Nie er - wachen! Doch der Tag muss Tri - stan we - cken?
I'll not waken! Will the day not Tris - tan wak - en?

dim. *più p*

Tristan (raising his head a little)

Ein wenig belebend.
Poco animando.

Lass den Tag dem To - de wei- -chen!
Let the day to Death be giv- -en!

cresc. *dim.* *p*

Isolda (senz' impeto)

Tag und Tod mit glei - chen Strei - chen soll - ten uns -
Day and Death as one have striv- -en, by themshall

p *p* *p*

Sehr ruhig.
Molto tranquillo.

Tristan (raising himself slightly)

- re Lieb' er - rei - chen? Uns - re Lie - be? Tri- -
- our love be riv - en? This our pas - sion? Tris- -

p *cresc.* *p dolce*

T.

-stan's Lie - be? Dein' und mein, I-sol- -de's Lie - be?
-tan's pas - sion? Thine and mine, I-sol- -da's pas - sion?

p *cresc.*

T.

Wel - - ches To - - des Strei - chen
How - - so Death were giv - en,

f *p* *cresc.*

T.

könn - te je sie wei- - - chen? Stünd' er vor mir, der mächt'ge
it could ne'er be riv - - - en. Stood he by me, this might-y

fdim. *più f* *pp*

sehr ruhig *etwas zurückhaltend*
molto tranquillo *poco ritenuto*

T.

Tod, wie er mir Leib und Le-ben be-droht, die ich so wil-lig der Lie-be
Death, men-ac-ing life and limb with his breath, that I would light-ly for love be

p *p* *p* *più p* *poco ritenuto*

a tempo

T.

las-se, wie wä-re sei-nen Strei-chen die Lie-be selbst zu er-
leav-ing, e'en so, his death-stroke nev-er our love were a - ble to

a tempo

pp *cresc.* *f*

Etwas zögernd und sehr ruhig.
Poco ritenuto e molto tranquillo.
(nestling with his head yet closer to Isolda)

rei-chen? Stürb' ich nun ihr, der so gern ich
sev-er. Died I for her I'd so glad-ly

dim. *più p* *pp*

ster-be, wie könn-te die Lie- -be mit mir
die for, how were it my love with me should

poco cresc.

ster-ben, die e-wig le-ben-de mit mir en-den? Doch,
per-ish? The ev-er-liv-ing to die with-in me? Yet

più cresc. *sehr ausdrucksvoll* *f molto espressivo* *ff*

Langsam (wie zuvor).
Lento (come prima).
(♩=♩)

a tempo

stür-be nie sei-ne Lie-be, wie stür-be dann Tri-stan sei-ner
died his pas-sion not in him, how then could Tris-tan die to

p *cresc.* *ff dim.* *p* *ff*

Etwas zögernd.
Poco rallent.

Lie- -be?
pas- -sion?

dim. *più p* *pp*

Etwas belebend, aber unmerklich.
Animando, ma molto poco.

p Isolda.

I. Doch uns - re Lie - be,
But this our pas - sion

sehr weich
dolcissimo

p espress.

I. heisst sie nicht Tri - stan und I - sol - de?
call we not Tris - tan and I - sol - da's?

poco riten. *a tempo*

p *più p* *ausdrucksvoll* *espressivo*

I. Dies sü - sse Wört - lein: und,
That sweet - est word - let "and:"

p *più p*

I. was es bin - det, der Lie - be Bund, wenn Tri - stan
How it binds us in lov - ing bonds! should Tris - tan

pp dolce *poco cresc.*

Sehr ruhig.
Molto tranquillo.

I. stürb', zer - stört' es nicht der Tod?
die, were that word loos'd by Death?

pp

con Ped.

Tristan (molto tranquillo)

T. Was stür-be dem Tod, als was uns stört, was Tri-stan wehrt, — I-
And what could Death kill, but trou-bles deep, that Tristan keep — I-

T. sol - de im - mer zu lie - ben, e - wig ihr nur zu le - -
sold' for ev - er from lov - ing, and — for her ev-er liv - -

più p *pp*

Isolda.

T. I. ben? Doch dieses Wört-lein: und, — wär' es zerstört, wie
ing? Yet for this word-let "and:" — were it de-stroyed, ex-

cresc. *sf*

langsam
lento

I. an-ders als mit I-sol-de's eig'-nem Le - ben wär' Tri - stan der Tod ge-
cept from heart of I-sold' the life were driv - en, could Tris - tan to death be

p *cresc.* *ff dim.*

Nicht schleppend.
Con moto. (Tristan, with expressive gestures, draws Isolda gently to him)

Tristan.

I. T. ge - ben? So
giv - en? So

p dolce *più p* *pp* *ppp*

Die sechs ♪ genau den sechs ♪ des frühern $\frac{3}{4}$ Takts entsprechend.
The six ♪ exactly equivalent to those of the $\frac{3}{4}$ movement before.

T.

stür-ben wir, um un - ge - trennt, e-wig ei - nig,
might we die as ne'er to part, aye u - nit - ed,

pp trem. *pp*

T.

oh - - ne End', ohn' Er - wa - chen, ohn' Er - ban-gen,
ne'er to end, ne'er to wak - en, peace un-bounded,

immer *sempre* *pp*

(gesteigert)
(accrescendo)

T.

na - men - los in Lieb' um-fan - gen, ganz uns selbst ge-
name - less there by love sur-round - ed, each to oth - er

p *dim.* *più p*

duetty anticipates love death end.

Isolda (looking up at him in thoughtful absorption)

Duet B

I.

p

So stür-ben wir, um un - ge-
So might we die as ne'er to

T.

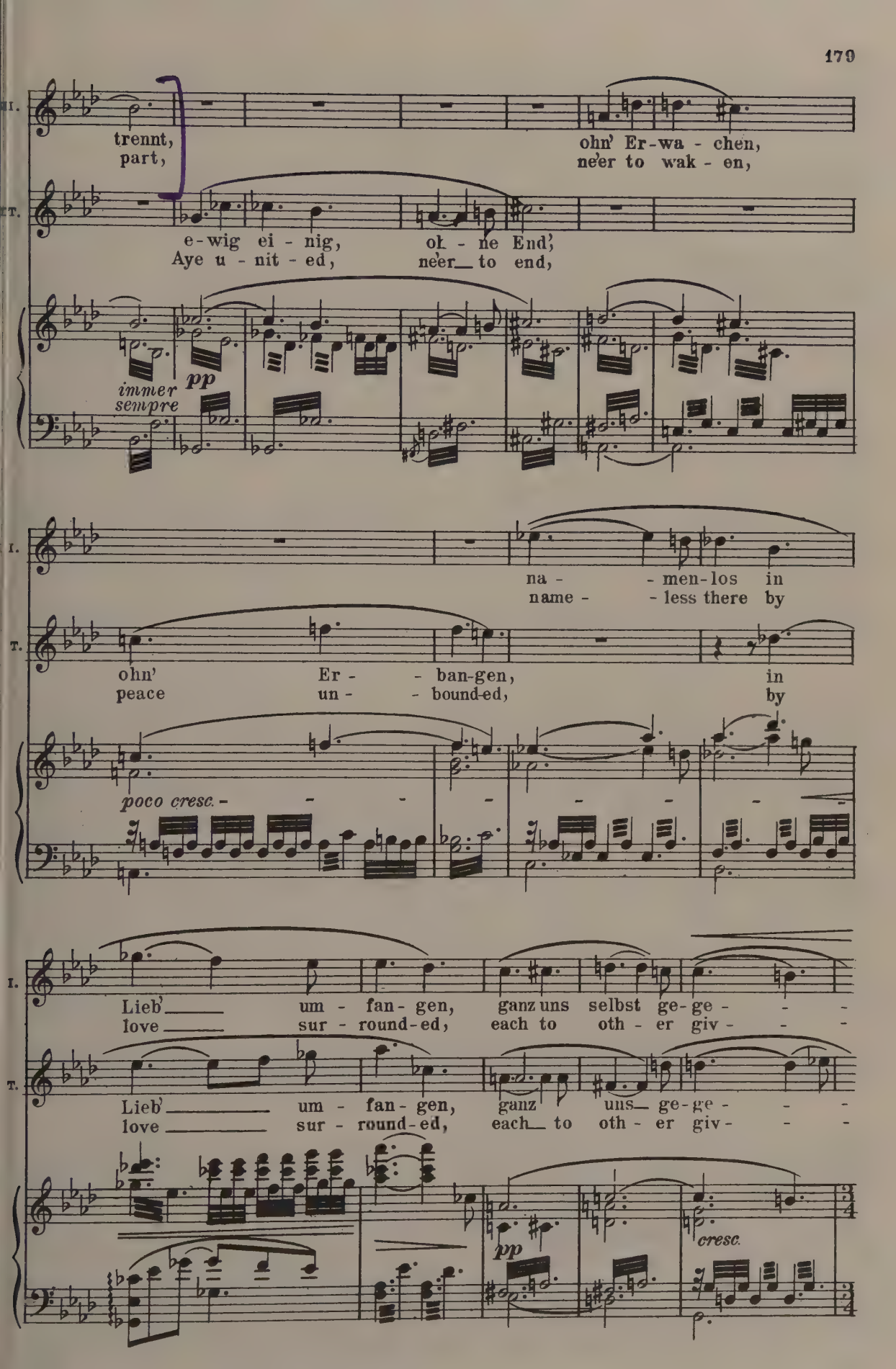
dim.

ge - ben, der Lie - be nur zu le - - ben!
giv - ing, for love a - lone there liv - - ing!

MOTIVE OF LOVE-DEA

this music is not recapitulated later

morendo *poco cresc.* *mf dim.* *più p* *pp* *pp*


trennt, ohn' Er-wa - chen,
part, ne'er to wak - en,
e-wig ei - nig, ob - ne End',
Aye u - nit - ed, ne'er to end,
immer sempre
pp
na - - men-los in
name - - less there by
ohn' Er - - ban-gen, in
peace un - - bound-ed, by
poco cresc.
Lieb' um - fan - gen, ganz uns selbst ge-ge - - -
love sur - round-ed, each to oth - er giv - - -
Lieb' um - fan - gen, ganz uns ge-ge - - -
love sur - round-ed, each to oth - er giv - - -
pp
cresc.

I. ben, der Lie - be nur zu le - - -
ing, for love a - lone there liv - - -

T. ben, der Lie - be nur zu le - - -
ing, for love a - lone there liv - - -

p *dolce* *dim.* *più p*

(Isolda, as if overpowered, droops her head upon his breast)

I. - - ben!
- - ing!

2nd warning

Brangæna. *f*

B. Ha - bet Acht!
Have a care!

T. - - ben!
- - ing!

pp *un poco cresc.*

B. *f* Ha - - bet Acht! Schon
Have a care! Night

dim.

verhallend morendo

B. weicht dem Tag die Nacht!
yields to day! be - ware!

morendo *morendo*

Tristan (bends smilingly down to Isolda) (Isolda gazes fondly up at Tristan)

Soll ich lau - - - schen?
Shall I lis - - - ten?

pp

Isolda. *riten.* *a tempo*

Lass mich ster - ben!
Let me die so!

f dim. *riten.* *a tempo* *p*

Tristan (more gravely) Isolda (more affected) *riten.*

Muss ich wa - - chen? Nie er - wa-chen!
Must I wak - - en? I'll not wak - en!

f dim. *riten.* *p*

Tristan (stringendo)
a tempo

Soll der Tag noch Tri - stan we - cken?
Must the day yet Tris - tan wak - en?

a tempo
etwas drängender
un poco più stringendo

p *cresc.*

Isolda (with enthusiasm)

molto riten.

Immer mehr belebend.
Sempre più animando.

Tristan.

I. T.

Lass den Tag dem— To-de wei-chen! Des
Let the day to— death be giv-en! May

molto riten.

f sehr ausdrucksvoll
molto espressivo

p

cresc.

T. I.

Ta-ges Dräu-en nun trotz-ten wir so? Sei-nem
day-light's men-ace so light-ly be met? From its

Isolda (with rising ecstasy)

f

Immer belebter.
Sempre più mosso.

I.

Trug e-wig zu fliehn!
lies could we but fly!

f

dim.

p cresc.

Tristan.

T.

Sein däm-mern-der Schein ver-scheuch-te uns
Then glim-mer-ing morn would fright us no

Lebhaft, mit Steigerung
Allegro, con elevazione.

Isolda (with ecstatic gesture, rising to her feet)

(Tristan follows her;

I. E - - - wig währ' uns die Nacht!
Nay, if night were for aye!

T. nie? more?

f *p* *cresc.* *fp*

they embrace in a fond ecstasy)

fp *fp* *fp* *fp molto cresc.*

I. T.

rallent.

più f

Sehr lebhaft und schnell.
Molto vivo e presto.

I. ew'- - - ge Nacht, sü - - -
end- - - less night, bless- - -

T. ew'- - - ge Nacht, sü - - -
end- - - less night, bless- - -

ff *dim.* *p dolce*

I. - sse Nacht! Hehr er -
- ed night! Love's sub -

T. - sse Nacht! Hehr er -
- ed night! Love's sub -

p *molto cresc.* *ff*

I. hab' - - - ne Lie - - - bes -
lim - - - est, awe - - - some

T. hab' - - - ne Lie - - - bes -
lim - - - est, awe - - - some

dim. *p dolce*

I. nacht! Wen du um - fan - gen, wie
night! Him that thou smil - ing could

T. nacht! wem du ge - lacht,
night! tak'st to thy breast,

p *più p* *pp*

wär' oh - ne Ban - - gen aus dir er je — er -
he un - re - vil - - ing be wak - ened from thy —

wie wär' oh - ne Ban - gen er aus dir er -
could he un - re - vil - ing wak-en from thy

p *cresc.* - - - - - -

wacht? Nun ban - ne das Ban - gen,
rest? Now ban - ish fore - bod - ings,

dim.

wacht? Nun ban - - ne das
rest? Now ban - - ish fore -

f *dim.* *p*

hol - - der Tod, — seh - - - nend ver -
kind - - ly Death, — hoped - - - for and

Ban - - gen, seh - - - nend ver -
bod - - ings, hoped - - - for and

cresc. - - - - *ff*

I. lang - ter Lie - bes - tod! In dei - nen
longed - for love in Death! Thine arms are

T. lang - ter Lie - bes - tod!
longed - for love in Death!

dim. *p* *più p*

I. Ar - - men, dir ge - weiht,
round us, thine are we,

T. In dei - nen Ar - - men, dir ge -
Thine arms are round us, thine are

dolce

I. ur - - hei - lig Er - war - - men, von Er -
warm slum - ber has bound us, from all

T. weiht, ur - - hei - lig Er -
we, warm slum - ber has

poco cresc. *più cresc.*

I. wa - - chens Noth be - freit!
fear of wak - - ing free!

T. war - men, von Er - wa - chens Noth be - freit!
bound us, from all fear of wak - ing free!

ff *molto cresc.* *ff* *f* *dim.*

I. *p*

T. Wie es fas - sen, wie es las - sen,
How to use it, how to lose it,

p espress.

I. *p* Fern der
Sun to

T. die - - - se Won - - - ne, fern der
from this Won - - - der, sun to

f *p* *cresc.* *p*

I. Son- - - ne, fern der Ta- - - ge
sun- - - der, far the mor- - - row's

T. Son- - - ne, fern der Ta- - -
sun- - - der, far the mor- - -

I. Tren- nungs- kla- ge! Oh- ne Wäh- nen,
part- ing sor- rows! Truth dis- cern- ing,

T. - - ge Tren- - nungs- kla- ge!
- - row's part- - ing sor- rows!

p *f* *dim.*

I. *zart* oh- ne Ban- gen
dolce fear dis- pel- ling,

T. sanf- - tes Seh- nen;
Sweet our yearn- ing;

dolce *p* *p*

I.

T.

p

süss Ver - lan - -gen; oh - ne

hope fore - tell- -ing; pain ef - -

dolce

p

p

I.

hehr Ver - ge - hen;

death em - brac - ing;

T.

p

We- -hen hehr Ver - ge - hen;

fac- -ing, death em - brac - ing;

dolce

p

I.

p

oh - ne Schmach - ten hold Um -

love - be- -hold- -en, night- - -en -

T.

p

hold Um -

night- - -en -

dolce

p

p

I. nach- -ten; fold- -en;

T. nach - ten; fold - en; *cresc.* oh- - -ne near Mei- -den, for ev- -er,

p

I. oh- - - - -ne Ne'er Schei- - to sev- -

T. oh- - -ne ne'er Schei- -den, to sev- -er, traut none

molto cresc. *f*

I. - -den, - -er, traut none al- -lein, to come,

T. al- - - -lein, to come,

più f *pp*

I. e - wig heim, in un - ge - mess'- -nen
here our home, in re - gions past all

T. e - -wig heim, in un- -ge - mess'- -nen
here our home, in re- -gions past all

poco cresc. *p*

I. Räu - men ü - - - -ber- -sel' - ges -
mea - sure, dreams of bliss - ful

T. Räu - -men ü - - - -ber -
mea - -sure, dreams of

dim. *più p* *pp*

Ped. * Ped. *

I. Träu - men: Du I- -sol- -de,
plea - sure: Thou I- -sol- -da,

T. sel' - ges Träu - men: Tri- - - -stan
bliss - ful plea - sure: Tris- - - -tan

zart dolce

dolce

Ped. * Ped. * Ped. * Ped. *

I. Tri- - - - - stan ich,
Tris- - - - - tan I,

T. du, ich
thou, I

p dolce

Ped. * Ped. * Ped. *

I. nicht mehr I-
no more I-

T. I- - sol- - de,
I- - sol- - da,

più p

Ped. * Ped. * Ped. *

I. sol- - de!
sol- - da!

T. nicht mehr Tri- - stan!
no more Tris- - tan!

pp *morendo*

Ped. * Ped. *

Sehr drängend.
Molto affrettando.

I. Oh - ne Nen - nen, oh - ne Tren - nen,
T. Name - less ev - er, part - ed nev - er,
E - - - - - wig!
End - - - - - less!

p molto cresc.

I. neu Er - ken - nen, neu Ent - bren - nen,
T. new - ly know - ing, fresh - ly glow - ing,
End - - - - - los! End -
End - - - - - less! End -

I. end - los e - - - - - - - -
T. end - less ev - - - - - - - -
- - - - - los e - wig ein - be -
- - - - - less ev - er all in

f *più f* *ff* *sehr gehalten, molto tenuto*

Immer etwas drängend.
Sempre poco stringendo.

I. - wig ein - be - wusst: end - - los
- er all in all: end - - less
T. wusst, e - - wig ein - be - wusst:
all: end - - less all in all:

aber nicht gebunden
ma non legato *ff*

immer
sempre f

I. e - wig — heiss er -
ev - er, — pas - sion

T. e - wig — end - los —
ev - er — end - less, —

I. glüh - - ter Brust, —
ne'er to pall, —

T. höch - - ste
love's su -

mp

I. end - - los
end - - less

T. Lie - - bes - lust! —
prem - - est thrall! —

I. e - - wig
ev - - er,

T. Heiss er - glüh - - - - ter
Pas - sion ne'er — to

più f

Noch drängender.
Più stringendo.

höch - - - - - ste Lie - - -
love's su - prem - - -

Brust höch - - ste Lie - - - - bes -
pall, love's su - prem - - - - est

gebunden
legato
cresc.
p

- - bes - lust! Höch - - - -
- - est thrall! Love's

lust! Höch - - ste Lie - - bes - - lust!
thrall! Love's su - prem - - est thrall!

nicht gebunden
non legato
molto cresc.

- - - - - ste Lie - - - bes -
su - prem - - - est

Höch - - - ste Lie - - - - bes -
Love's su - prem - - - - est

più f

Scene III.

Sehr schnell (𝅗𝅥 merklich schneller als zuvor).
Prestissimo (𝅗𝅥 perceptibly quicker than before).

Isolda.

I. lust!
thrall!

Brangæna (utters a piercing shriek)

B. *(Schrei)*
(Shriek)

Tristan (Tristan and Isolda keep their positions as if entranced)

T. lust!
thrall!

Kurvenal (rushing in with drawn sword)

K. Ret - te dich,
Save thy-self,

ff *fp molto cresc.*

(He looks off stage behind him in great alarm)

K. Tristan!
Tristan!

f *ff*

(Mark, Melot and courtiers, in hunting-dress, come quickly from the avenue towards the front, and pause

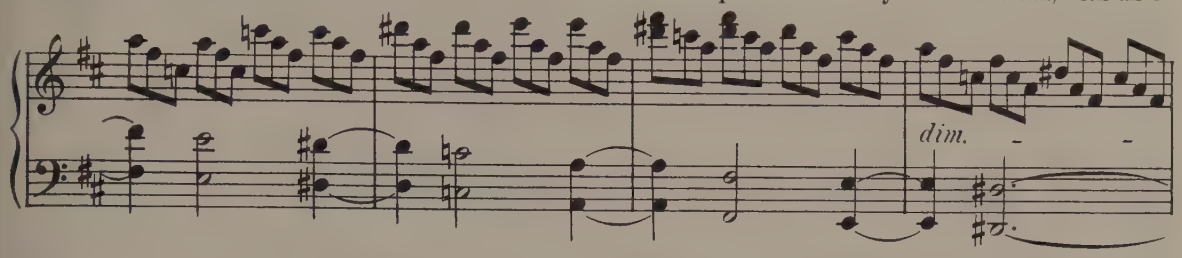
Wieder das vorhergehende Hauptzeitmass (𝅗𝅥 mässiger).
The previous tempo (𝅗𝅥 slower).
Sehr lebhaft. Molto vivace.

ff *sempre stacc.*

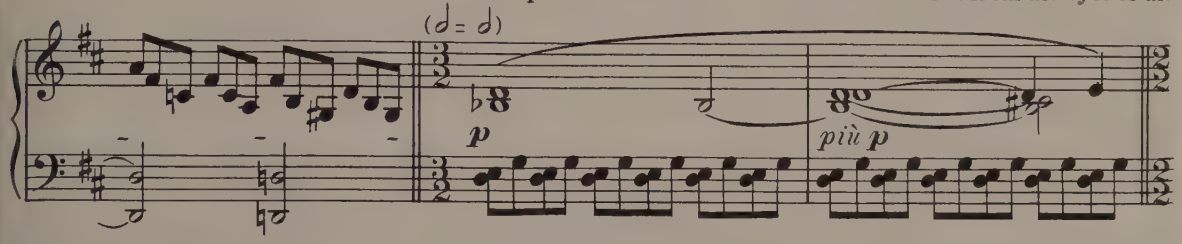
in amazement before the lovers. In the meantime Brangæna descends from the turret, and rushes towards

ff

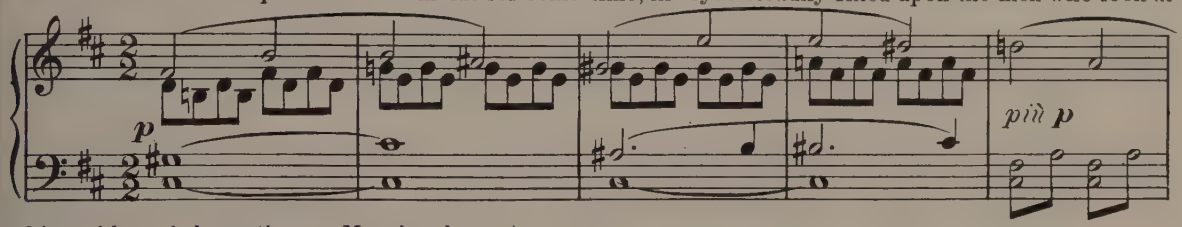
Isolda, who, with instinctive shame, leans with averted face upon the flowery bank. Tristan, with an e-



qually instinctive movement, with one arm spreads his cloak so as to conceal Isolda from the eyes of the

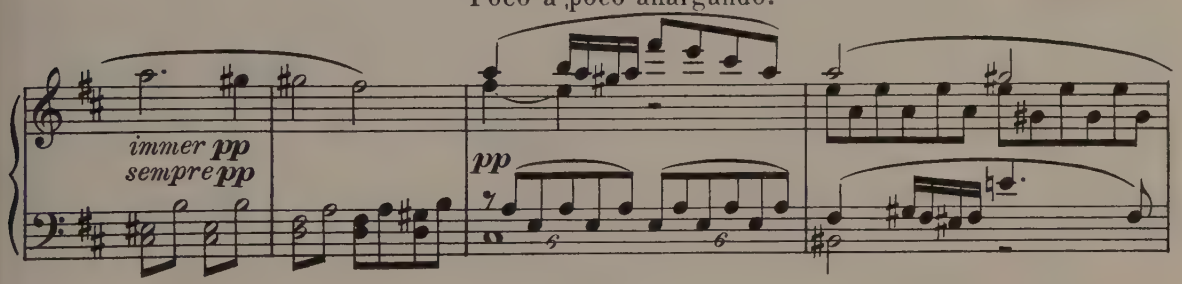


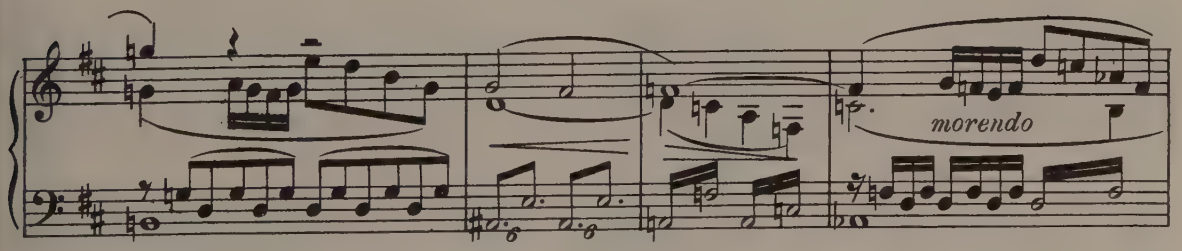
newcomers.— In this position he remains for some time, his eyes steadily fixed upon the men who look at

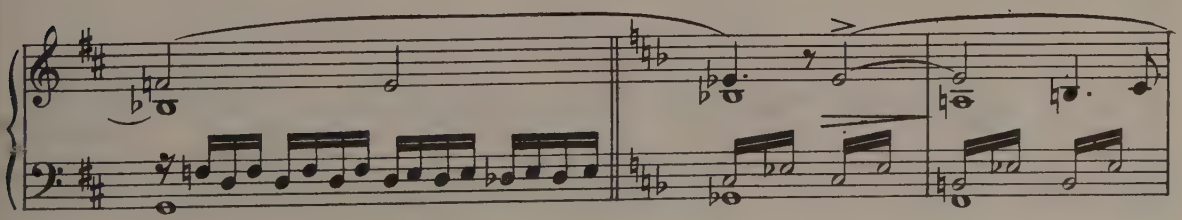


him with varied emotions.— Morning dawns)

Allmählich etwas langsamer.
Poco a poco allargando.







Mässig bewegt.
Con moto moderato.

Tristan.

Melot (to Mark)

T. Me.

Der ö - de Tag_ zum letz - ten Mal! Das_
The day has dawned_ and 'tis the last! Now,_

Me.

_ sollst du, Herr, mir sa - gen, ob _ ich ihn recht ver-klagt? Das dir zum
_ good my lord, I ask you, have_ I ac-cused him right? I said I'd

Me.

Pfand ich gab, ob ich mein Haupt ge-wahrt? Ich zeigt' ihn dir in off'-ner
stake my head,_ well, have I saved it now? Thou'st seen him in the fla-grant

sf *p poco cresc.*

Me.

That. Namen und Ehr' hab' ich ge-treu vor Schan - de dir be -
act! Honour and [illegible]me, thanks to my faith, I've shield - ed thee from

f

Mässig langsam.
Lento moderato.

Me. M.

wahrt.
shame.

sehr ausdrucksvoll

molto espressivo *dim.*

Mark (violently affected, then with trembling voice)

Tha - test du's wirklich? Wähnst du das?_
Hast thou tho', tru - ly? Think'st thou so?

f *p* *p*

sehr getragen
con molto portamento

M.

Sieh' ihn dort, den
See him there, the

f dim. *p* *p*

M.

Treu'sten al-ler Treu-en; blick' auf ihn, den freundlichsten der
tru - est of the trust-ed. look on him, whose friend-ship was the

p *p*

M.

Freunde: sei-ner Treu - e frei'-ste That traf mein
firm-est! Yet his friendliest deed to me smote my

p *p* *poco cresc.*

M.

Herz mit feindlichstem Ver - rath!
heart with deadliest treacher - y!

più cresc. *ff* *dim.*

M.

Trog mich Tristan, sollt' ich hof-fen, was sein Trü - gen mir ge-
Trick'd by Tristan! Shall I flat-ter what his treach - er-y could

p *poco cresc.*

etwas zurückhaltend Lebhaft.
poco riten. Vivace.

M. trof-fen, sei durch Me-lots Rath red-lich mir be-wahrt?
shat-ter should by Me-lot be real-ly saved for me?

f *p* *poco riten.* *più p*

Tristan (with convulsive violence) *accel.*

T. Tags - ge - spen - ster! Mor - gen - träu - me! täuschend und
Ghosts of Day - light! Dreams of morn-ing! trick-y and

fp *fp* *fp* *accel.* *cresc.*

rallent. Mark (with deep emotion)

T. M. wüst! Entschwebt! Ent-weicht! Mir dies?
void! A-vaunt! a-way! Thou, too?

più f *rallent.* *ff* *dim.* *p*

Wieder mässig langsam.
Lento moderato, come prima.
Sehr zurückhaltend. molto riten.

Etwas bewegter, doch streng im Zeitmass.
Poco animato, ma in tempo.
(Bewegter) (more agitated)

M. Dies, Tri - stan, mir? — Wo - hin nun Treu-e, da Tri - stan mich be-
Tris - tan, to me? — Where truth it - self, then, if Tris - tan prove un-

ff *dim.* *più p* *pp* *p*

M. trog? Wo-hin nun Ehr' und ech-te Art, da al-ler Eh-ren Hort, — da Tri-
true? Where now good faith and deal-ing fair, since honour's soul it-self, — since Tris-

p *cresc.* *cresc.*

M. riten.

- stan sie ver - lor? Die Tri - stan sich zum Schild er-kor, wo-hin ist
- tan's lost them all? The vir - tue Tris-tan took for shield, where is that

f riten. p ten. cresc.

Breit. Largamente.

M. rallent. (langsam) (lento)

Tu-gend nun ent-floh'n, da mei-nen Freund sie flieht, da Tri - stan mich ver-
vir-tue van - ish'd now, that from him fell a - way, and Tris - tan can be-

f rallent. dim. p p

Wieder mässig langsam.
Lento moderato, come prima.

M. rieth?
tray?

(Tristan slowly drops his eyes to the ground; his face expresses his increasing sorrow as Mark continues)

p ausdrucksvoll und weich
espressivo e dolce

p f

Belebend.
Animando.

M. Wo - zu die Dienste oh - ne Zahl, der Eh - ren
What was thy ser-vice all un - told, that hon - our,

p p

M. Ruhm, der Grö-sse Macht, die Mar - - ken du ge-wannst; musst' Ehr' und
fame and pow'r of place thou won'st — for Mark, the King? Must hon - our,

poco cresc. p cresc. - -

Mehr belebend.
Più animando.

M.

Ruhm, Gröss' und Macht, muss-te die Dien-ste oh-ne Zahl dir Mar - - ke's Schmach be - zah-len? Dünk - te zu we - nig dich sein Dank, dass, was du ihm er - wor - ben, Ruhm und Reich, er zu Erb' und Ei - - - gen dir gab? Da kin - der-los einst schwand sein Weib, so liebt' er

fame, power and place, must all thy ser - vic - es un - told, by Mark's dis-grace be paid for? Thought ye so lit - tle worth his thanks, that all that you had won him, fame and for - tune, he made you heir to it all? When child-less his wife he had lost, so loved he

f *f* *dim.* *più p* *p* *p* *p*

M.

dich, dass nie auf's Neu' sich Mar - ke wollt' ver - mäh-len.
thee, that ne'er a - new could Mark e'er wish to mar-ry.

mf *dim.* *p*

Belebt. Con moto.

M.

Da al-les Volk zu Hof und Land mit Bitt'_ und Dräu - en in ihn drang, die
When all the country, all the court with pray'rs and threats a-round him throng'd, a

p *cresc.*

M.

Kö - ni-gin dem Lan-de, die Gat-tin sich zu kie-sen; da sel - ber
queen to give the country, him-self a wife to take him, when thou thy-

f *dim.* *p*

M.

du den Ohm beschworst, des Ho - fes Wunsch, des Lan - des Wil-len güt -
self didst ev - er urge that what the court and coun - try want-ed, gra -

p *cresc.*

M.

- lich zu er-fül-len: in Wehr wi - der Hof und Land, in Wehr selbst ge-gen
- cious-ly be granted: ar - rayed 'gainst the court and folk, array'd a - gainst thy-

mf *p* *cresc.* *f*

M.

dich, mit List und Gü-te wei-gerte er sich, bis, Tristan, du ihm
self, with skill and kind-ness did he not de-cline, till, Tristan, thou didst

p *f* *p* *ten.*

Belebend.
Animando.

M.

drohtest, für immer zu mei-den Hof und Land, wür-dest du sel-ber
threaten, for ev-er to go from court and land, didst thou the mis-sion

mf *f* *p* *cresc.*

zurückhaltend
rallent.

M.

nicht ent-sandt, dem Kö-nig die Braut zu frein. Da liess er's denn so
not receive, a bride for the king to woo, and so he let thee

f *p* *zurückhaltend*
rall.

Viel langsamer.
Molto più lento.

sehr zart
dolcissimo

M.

sein.
go.

Diess wunder-vol-le Weib,
This wondrous fair, a wife

p *p* *zart*
dolce

espress.

M.

das mir dein Muth ge-wann, wer durft' es se-hen, wer es
thy might for me did win; who could have seen her, who have

sehr zart
dolciss.

p

ken-nen, wer mit Stol-ze sein es nen-nen, oh-ne se-lig sich zu
known her, who with pride as wife could own her, nor es-teem himself most

p *poco cresc.* - - *più cresc.* - - *f*

prei-sen? Der mein Wil-le nie zu na-hen wag-te, der mein
hap-py? My free will had nev-er dared to take her, mine my

p

Wunsch ehrfurchtscheu ent-sag-te, die so herr-lich hold er-ha-ben mir die
wish me for-bade to make her, she, so gracious, good, who on-ly could have

più p *p dolce* *poco cresc.* -

See-le muss-te la-ben, trotz Feind und Ge-fahr, die fürst-liche Braut
cheered my life so lone-ly, spite dan-ger and foe, this queenliest bride,

f *f* *f*

Wieder bewegter.
Più animato.

brachtest du mir dar.
her didst thou be-stow.

f *dim.* *f* *p*

M.

Nun, da durch sol - chen Be-sitz mein Herz du fühl - sa - mer
When, by thy gift, had my heart the more grown soft - er for

dim. *p* *mf*

M.

schufst als sonst dem Schmerz, dort wo am weich-sten, zart und
pain than e'er be - fore, hast thou a - gainst it, un - pro -

dim. - - - *pp*

M.

of - fen, würd' ich ge - trof-fen, nie zu hof-fen, dass je ich könn-te ge-
tect-ed, thy blow di - rect - ed! Hope is o - ver, that e'er a - gain I re-

p cresc. - - - *fp*

M.

sun-den: warum so sehrend, Un - se - li-ger, dort nun mich ver-
cov-er. O why so deep-ly, most wretch-ed man, here, this wise, didst

più f *ff* *dim.*

M.

wun - den? Dort mit der Waf - fe quä-lendem Gift, das Sinn und
wound me? Thus with a poi-son'd weapon to pierce, that brain and

f *p* *f*

M.

Hirn mir sen-gend ver - sehrt, das mir dem Freund die Treu - e ver-
soul doth rav - age and rend, that turneth false my faith - ful-lest

p *cresc.* - - *f*

poco accel.

wehrt, mein off' - nes Herz er-füllt mit Ver - dacht, dass ich nun
friend; my o - pen heart to fill with mis- trust, that spy a -

p *f* *pp* *poco accel.*

rall.

heimlich in dunk - ler Nacht den Freund lau - schend be - - schlei - -
bout in the night I must, and watch him ___ I be - friend - -

rall.

poco cresc. - - - - *dim.* *pp*

che, mei-ner Eh - ren En-de er - rei - che?
ed, and to find my hon-our was end - ed?

molto cresc. *ff* *p molto cresc.* - - -

Die kein Him -
If no heav'n-

ff

riten. a tempo

M. - - mel er - löst, war - um mir die - se Höl - le?
— I may win, why this hell do I suf - fer?

riten. a tempo

ff ff dim. - -

rall. molto rall.

M. Die kein E - - - - lend sühnt, war-
If no ills it soothe, why

rall. molto rall.

p

Sehr langsam.
Molto adagio.

a tempo sehr molto

M. um mir die - se Schmach? Den
falls the pain on me? Whence

a tempo

sehr ausdrucksvoll
molto espressivo

(weich)
(dolce)

pp

langsam.
adagio.

M. un - er - forsch - lich tief ge - heimniss - vol - len Grund, wer macht der Welt ihn
un - dis - cov - er'd, deep, mys - te - rious causes flow, who e'er the world shall

p più p pp

Langsam.
Adagio.

Tristan (raising his eyes sympathizingly to Mark)

M. T. kund? O Kö - nig, das kann ich dir nicht
show? O monarch! That can I nev - er

p p più p pp

sa - gen; und was du frägst, das kannst du nie er-
tell thee; what thou dost ask,— it nev - er shall be

p *p* *pp*

(He turns towards Isolda, who looks up longingly at him)

fah-ren.
an-swer'd.

p *espress.* *sf* *p* *p* *p*

Mässig langsam. (♩ langsamer als zuvor ♪)
Lento moderato. (The ♩ slower than the previous ♪)

rallent. *ruhig tranquillo*

mf *più p* *morendo* *p*

Tristan.

Wo- - hin nun Tri - stan schei-det, willst du, I -
Where Tris - tan now de - part - eth, wilt thou, I -

mf *dim.* *più p* *pp*

sold', ihm fol-gen? Dem Land, das Tri-stan
sol - da, fol-low? The land I have in

pp *più p* *pp*

poco riten. *a tempo*

T. meint, der Son-ne Licht nicht scheint: es ist das dun - kel - mächt' - ge
mind, the sun-light doth not find; it is the dark - some land of

pp poco riten. *a tempo*

T. Land, da - raus die Mut - ter mich ent-sandt, als, den im To - de sie em
night, where me my moth - er brought to light, and as in death she did con

dolce

T. pfan - gen, im Tod sie liess an das Licht ge - lan - gen.
ceive me, in death to lan-guish in light did leave me.

più p

T. Was, da sie mich ge - bar, ihr Lie - bes-ber - ge
What did shield her from earth, what time she gave me

p *p dolce*

poco riten.

T. war, das Wun-der-reich der Nacht, aus der ich einst er -
birth, the deep and won - drous night, that once I left for

poco riten.

a tempo

wacht: das bie-tet dir Tri - stan, da - hin geht er vor - an; ob sie ihm
light, that Tris-tan of - fers thee, and thith-er first goes he. If she in

a tempo

p *dolce*

fol - ge treu und hold, das sag' ihm nun I - sold'!
love and faith will go, I - sold' shall let him know!

f *p* *più p* *pp*

Etwas bewegt.
Con moto.

Isolda.

Als für ein frem-des Land der Freund sie ein - stens
When her to for - eign lands as friend thou once didst

p *p*

zurückhaltend
ritenuto *rall.* *a tempo*

warb, dem Un - hol - den treu und hold musst' I - sol - de fol - gen.
woo, the un - faith - ful full of faith did I - sol - da fol - low.

langsamer *poco riten.* *a tempo*

p *più lento* *più p* *pp* *p*

Nun führst du in dein Ei - gen, dein Er - be mir zu zei - gen;
To realms of thine now go - ing, thine her - i - tage art show - ing:

più p *pp*

riten.

I. wie flöh' ich wohl das Land, das al - le Welt um-spannt? Wo
Why should I fear that space, that doth the world em-brace? To

pp

riten.

più p

a tempo

I. Tri-stan's Haus und Heim, da kehr' I - sol - - de ein: auf dem sie
Tris-tan's house and home, there will I - sol - - da come: the course she

a tempo dolce

cresc.

rallent.

molto rit.

I. fol - ge treu und hold, den Weg nun zeig I -
true and fair must hold, that course now show I -

f

rallent.

p

più p

pp

molto rit.

Langsam und zögernd.
Lento e ritardando.

(Tristan bends slowly down to her and kisses her gently on her forehead)

I. sold'!
sold'!

pp sehr zart
dolciss.

(Melot starts angrily forward)

morendo

Lebhaftes Zeitmass.
Tempo vivo.

Melot (drawing his sword)

Ver-räther! Ha! Zur Ra - che, Kö-nig! Dul-dest du die-se Schmach?
Thou traitor! Ha! A-venge thee, monarch! Canst thou bear this affront?

f *f*

Tristan (draws his sword and turns quickly round)

Wer wagt sein Le - ben an das mei - ne?
Who's he will risk his life a - gainst me?

più f *ff*

(Fixing his gaze on Melot)

Mein Freund war
My friend was

sf *sf* *dim.* *sf* *p* *cresc.*

etwas zurückhaltend
poco ritenuto *accel.*

der, er minn-te mich hoch und theu-er; um
he, and tru-ly and well he loved me; my

f *p poco ritenuto* *accel.* *f*

a tempo *etwas zurückhaltend*
poco riten.

Ehr' und Ruhm mir war er be-sorgt wie
name and fame were dear-er to him than

fp a tempo *cresc.* *f* *p poco riten.*

accel.

T. Kei-ner. Zum Ü - ber-muth trieb er mein
an - y. He drove my heart to be too

accel. *f* *f* *p* *cresc.*

Noch lebhafter.
Più vivo.

T. Herz; die Schar führt'er, die mich ge-drängt,
bold, 'twas he led those that urged me on

Sehr lebhaft.
Molto vivace.

molto riten.

T. Ehr' und Ruhm mir zu meh - ren, dem Kö - nig dich zu ver-
fame and name to ex-tend me by wed-ding thee to the

f *ff* *molto riten.* *p*

Etwas langsamer.
Poco meno mosso.

T. mäh - - len! Dein Blick, I - sol - de,
King there! Thine eyes, I - sol - da,

f *p* *p*

accel. *riten.*

T. blen-det' auch ihn, aus Ei-fer ver - rieth mich der Freund — dem
blind-ed him, too, and jealous, be - trayed me my friend — to the

accel.

p *cresc.* *f* *riten.*

Wieder lebhaft.
Vivace, come prima.

T.

Kö - nig, den ich ver-rieth!
mon - arch whom I betrayed!

dim. *p* *f* *cresc.*

(He sets on Melot)

T.

Wehr' dich! Melot!
Guard thee! Melot!

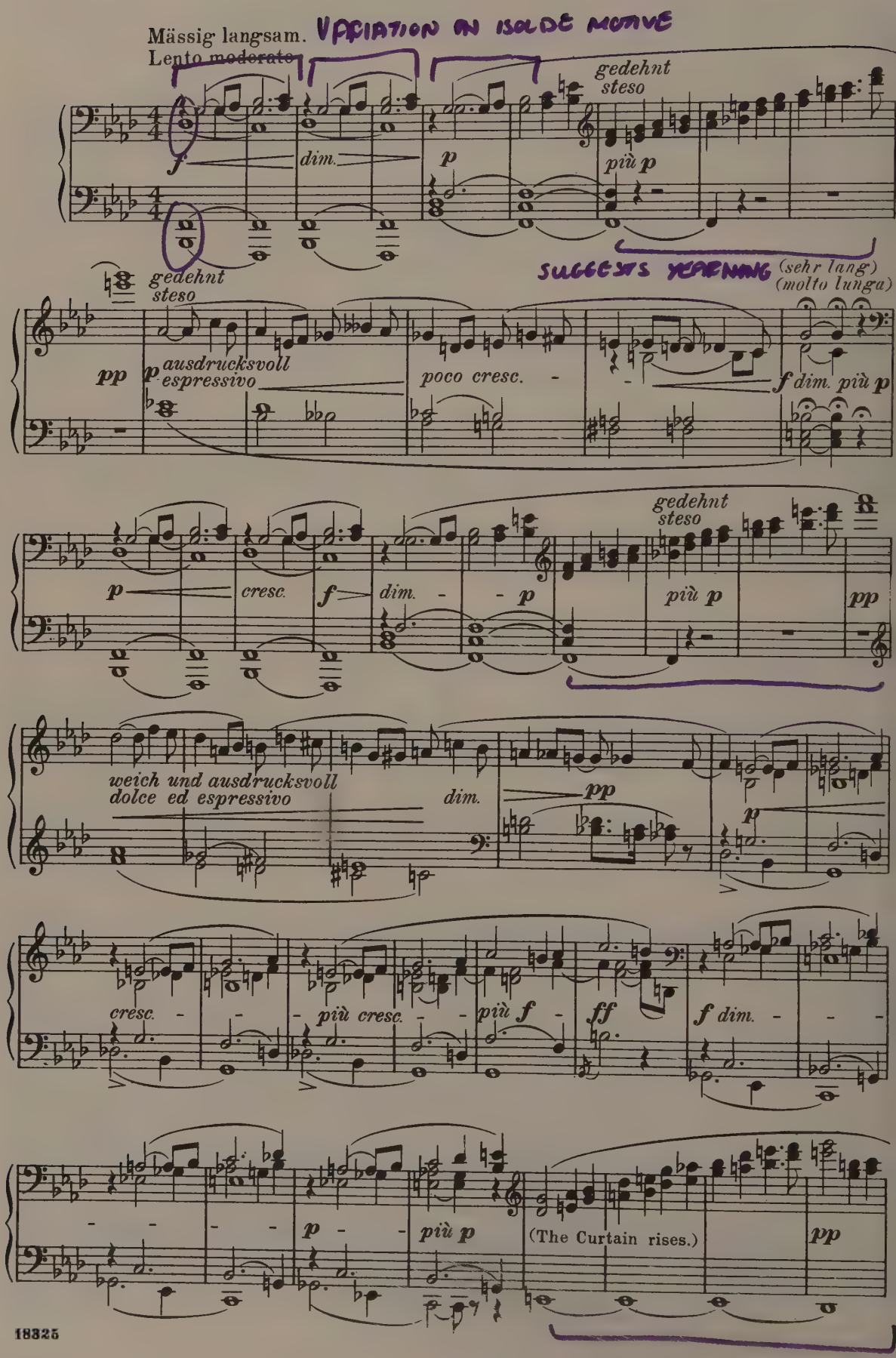
f *f*

(As Melot thrusts his sword at him, Tristan lets his fall and sinks wounded into Kurvenal's arms; Isolda throws herself upon his breast. Mark holds back Melot. The Curtain falls quickly)

ff *ff* *ff* *ff*

f *dim.* *p* *più p* *ff*

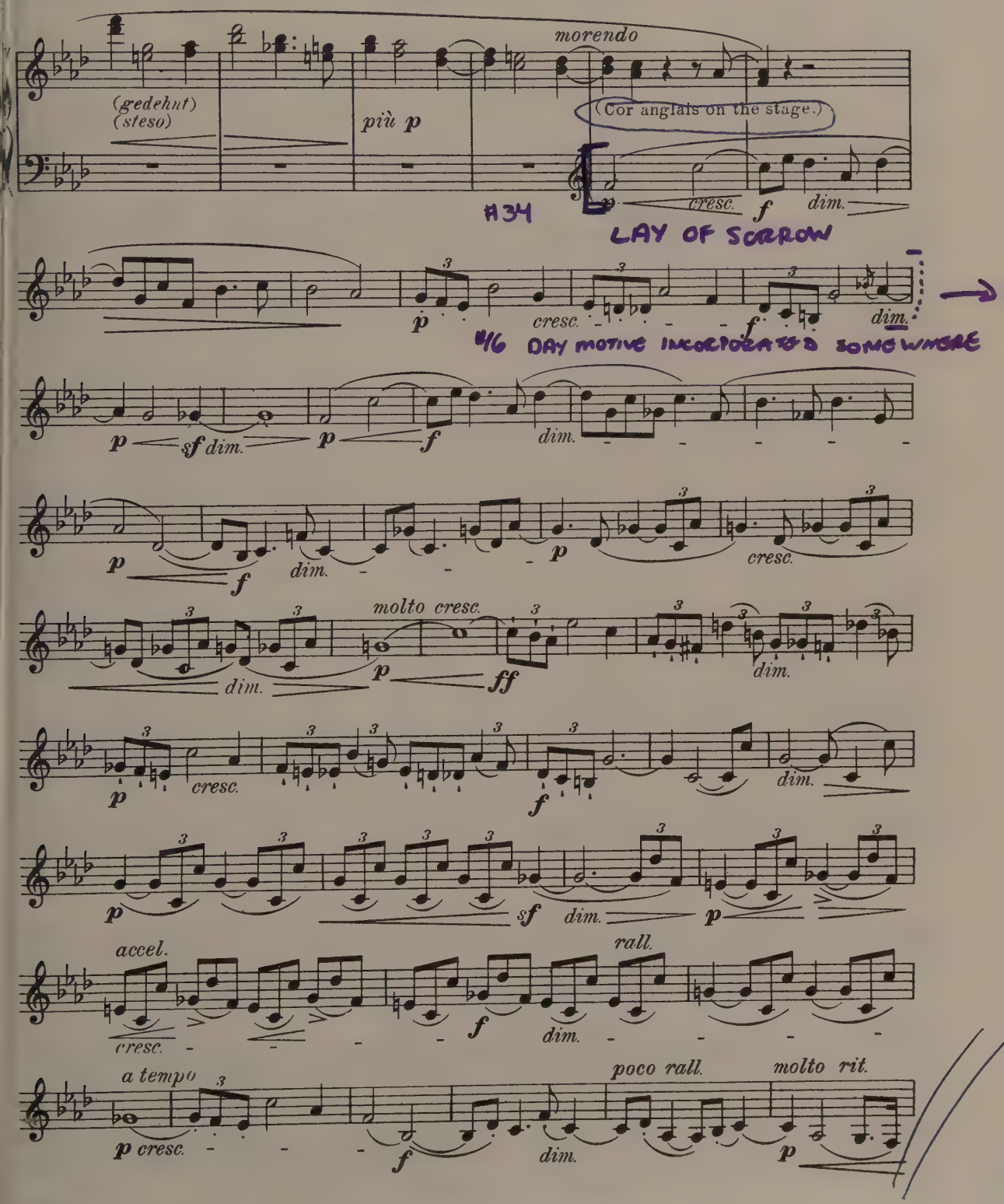
Act III.


Mässig langsam.
Lento moderato
VARIATION ON ISOLDE MOTIVE
gedehnt steso
f
dim.
p
più p
SUGGESTS YEARNING
(sehr lang)
(molto lunga)
pp
ausdrucksvoll
espressivo
poco cresc.
f dim. più p
cresc.
dim.
weich und ausdrucksvoll
dolce ed espressivo
più cresc.
più f
ff
(The Curtain rises.)

Scene I.

(The garden of a castle. At one side are high turrets, on the other a low breastwork broken by a wat tower; at back the castle-gate. The situation is supposed to be on rocky cliffs; through openings one loo over a wide sea to the horizon. The whole scene gives an impression of being ownerless, badly kept, here and there delapidated and overgrown.

In the foreground inside lies Tristan sleeping on a couch, under the shade of a great lime-tree, extended as if lifeless. At his head sits Kurvenal, bending over him in grief, and anxiously listening to his breath - ing. From without comes the sound of a Shepherd's pipe)



(The Shepherd shows the upper half of his body over the breastwork, and looks in sympatheti-cally)

a tempo

(Orchestra.)

f *pp* *p*

Shepherd. (Kurvenal turns his head a little towards him)

S. Kurwe-nal! He! Sag', Kurwe-nal! Hör' doch, Freund! Wacht er noch nicht?
Kur-ve-nal! Ho! Say, Kur-ve-nal! Hear, my friend! Has he not waked?

p *p* *sfp* *p*

Kurvenal. (He shakes his head sadly)

about Karrol LM

K. Erwachte er, wär's doch nur, um für im-mer zu ver-
And if he woke, it would be but to part from us for

p *p* *più p*

riten. *a tempo*

K. schei - - den: er-schien zu-
ev - - er: un-less that

poco riten. *a tempo*

p *zart dolce*

zart dolce

K. vor die Ärz-tin nicht, die einz' - - - ge, die uns hilft.
doc-tress come, for she a-lone can help us now.

tenuto

p poco cresc. *p* *p dolce* *p*

Shepherd.

Sah'st du noch nichts? kein Schiff noch auf der See? Ei-ne and'-re
See'st nothing yet? no ship yet on the sea? Oh! a dif-f'rent

più p - - - - *pp* *p*

Wei - se hör - test du dann, so lustig als ich sie nur kann.
tune then pipe you I would, as mer-ry as ev-er I could.

cresc. - - - *mf*

Nun sag' auch ehr - lich, alter Freund: was hat's mit un-serm Herrn?
But tell me tru - ly, good my friend: what is it ails our lord?

dim. *p* *p*

Kurvenal.

Lass die Fra-ge: du kannst's doch nie er - fah-ren. Eif - rig
Leave the ques-tion: thou ne'er may'st know the an-swer. Watch ye

p *cresc.*

accel.

späh', und siehst du ein Schiff, so spie-le lu-stig und hell!
well; and sight ye a sail, pipe up then lust-y and loud!

accel. *f*

(The Shepherd turns round and scans the sea, shading his eyes with his hand)

S. Shepherd.

Oed' und leer das Meer!
Bare and clear the sea!

a tempo *f* *dim.* *sehr gedehnt* *molto stesso* *più p* *pp*

(He puts the reed-pipe to his mouth and withdraws, playing)

(Cor anglais on the stage.)

p *cresc.* *sf* *pp* *p* *sf* *pp* *accel.* *ritard.* *dim.*

Langsam.
Lento.

p *allmählich schwindend* *poco a poco morendo* *sehr zögernd* *molto allarg.* *pp*

Tristan (without moving, faintly)

Die al-te Wei - se; was weckt sie mich? Wo bin ich?
Ah! 'tis the old tune; why wakes it me? Where am I?

(He opens his eyes and turns his head a little)

Kurvenal.

(Kurvenal starts in surprise)

p

Ha! Ha!

a tempo *pp* *poco cresc.*

recognition memory

Lebhaft.
Vivace.

Kurvenal.

Ha! Die-se Stimme! Sei - ne Stim - - - - - me!
Ha! He is speaking! yes, I heard him!

p *cresc.* *f*

Tri - stan! Her - re! Mein Held!
Tris - tan! Mas - ter! my lord!

fp

Mein
My

Tri - - - - - - - -
Tris - - - - - - - -

f *p* *cresc.*

Kurvenal.

Tristan (with effort)

stan! Wer ruft mich? End - lich!
tan! Who calls me? Life! at

f

End - lich! Le - - - ben, o Le - - - ben!
last! He liv - - - eth, he liv - - - eth!

dim.

etwas zurückhaltend
poco rallent.

K.

Sü - - - sses Le - - ben meinem Tri-stan neu ge-
Life, dear life is to my Tris-tan once more

rallent.

Etwas langsam.
Poco lento.

Tristan (feebly).

K.
T.

ge - ben! Kurwenal- du? Wo war ich? Wo bin ich?
giv - en! Kur-ve-nal! thou? Where was I? Where am I?

più p *più p* *pp*

Vorheriges Zeitmass.
L'istesso tempo
(♩=♩)

Kurvenal.

K.

Wo du bist? In Frie - den,
Where thou art? In safe - ty,

(♩=♩)

KURVENAL FAITHFUL MOTIVE

nicht kurz gestossen
non troppo staccato

p *cresc.*

#35

K.

si-cher und frei! Ka - - re-ol, Herr:
peace-ful and free! Ka - - re-ol, Sire:

p *cresc.*

K.
T.
K.

kennst du die Burg der Vä - - ter nicht?
dost thou not know thy fa - - thers' towers?

Tristan.

Mei - ner Väter? Sieh'dich nur
How? my fathers'? Look thee a-

Kurvenal.

f *p* *più p* *sf*

Tristan. Belebend. Animando. Kurvenal.

um! Was erklang mir? Des Hir - ten Wei - se
round! Heard I mu - sic? The shepherd's pipe thou

dim. *p* *più p* *p*

hör - test du wie - der; am Hü - gel ab hü - tet er dei - ne Her -
heard - est a - play - ing; from yon-der hill, where he thy flocks is feed -

cresc. *f* *p* *f*

Tristan. Kurvenal

K. - - de. Mei - ne Her - de? Herr, das mein' ich!
TR. - - ing. Mine the flocks, too? Sire, I say so!
K.

dim. *p* *più p* *cresc.*

Belebend. Animando.

K. Dein das Haus, Hof ___ und Burg! Das Volk, ge -
Thine this Hall, court ___ and tower! The folk still

fp *cresc.*

K. treu dem trau - ten Herrn, so gut es konnt', hat's
true to trust - ed Lord, as best they might, have

f *fp* *cresc.*

K.

Haus und Hof ge-pflegt, das einst mein Held zu Erb'und
kept the house and hall that once my lord to have and

più f *f* *p*

K.

Ei-gen an Leut' und Volk verschenkt, als Al-les er verliess, in frem-de Land' zu
hold to thy serfs and vas-sals gave, when all he left be-hind, to for-eign lands to

p cresc. *f*

K. T. K.

Tristan. Kurvenal.

zieh'n. In wel-ches Land? Hei! Nach
fare. What for-eign land? Aye! To

dim. *p* *molto cresc.*

Ein wenig breiter.
Poco più largamente.

K.

Kornwall: kühn und won-nig, was sich da Glan-zes, Glückes und
Cornwall: where brave and happy, so much good for-tune, glo-ry and

f

K.

Eh - - - ren Tri-stan, mein Held, hehr er-trotzt!
hon - - - our Tris-tan, my lord, no-bly won!

poco rall. *f* *dim.*

Etwas langsamer.
Poco più lento.

Tristan. Kurvenal. Tristan.

Bin ich in Kornwall? Nicht doch: in Ka-reol! Wie kam ich
Am I in Cornwall? Ah! no! in Ka-reol! How came I

gedehnt *steso* *dim.* *più p* *pp*

Etwas bewegter.
Poco più mosso.

Kurvenal.

her? Hei nun! Wie du kamst? Zu Ross rit-test du nicht; ein Schifflein führ-te dich
here? Eh now! How thou cam'st? A-horse camest thou not; a ship 'twas, car-ried thee

cresc. *dim.*

her: doch zu dem Schifflein hier auf den Schultern trug ich dich;
here: but to the ship, sire, 'twas on my shoulders bore I thee;

cresc.

Etwas zurückhaltend.
Poco ritenuto.

Immer mehr belebend.
Sempre stringendo.

die sind breit: sie tru-gen dich dort zum Strand.
they are broad: they car-ried thee to the strand.

Nun bist
Now art

K.

du da - - heim, da - heim
thou at home, at home

cresc.

K.

zu Land: im
on land; thy

Etwas breiter.
Poco largamente.

K.

ech - ten Land, im Hei - mathland; auf eig' - ner Weid' und
pro - per land, thy na - tive land; thine own are mead and

f

immer
sempre f

K.

Won - ne, im Schein der al - ten Son - - ne, dar -
mead - ow, in sun - shine and in shad - - ow; when

Etwas zurückhaltend.
Poco ritenuto.

K.

in von Tod und Wun - den du se - - lig sollst ge - sun - - -
death and wounds are o - ver, where blithe - ly thou'lt re - cov - - -

f

dim.

TRISTAN'S DELIRIUM

Sehr allmählich ein wenig zurückhaltend.
Rallentando, ma poco a poco.
(He clings to Tristan's breast.)

K. den! er.

zart *p dolce* — *più p*

ausdrucksvoll *espressivo* — *dim.*

Mässig langsam.
Lento moderato. Ab major Suffering part,

Tristan.

T. Dünkt dich das? Ich weiss es anders, doch kann ich's dir nicht sa-gen.
Think'st thou so? But I know bet-ter, and yet I can-not tell thee.

pp — *pp*

premonition of death

T. Wo ich er - wacht_ weilt' ich nicht; doch wo ich
Where I a - woke_ stayed I not; but where I

+ low strings

T. weil-te, das kann ich dir nicht sa-gen. Die Son - ne sah ich
tar-ried, yet that I can-not tell thee. The sun___ I did not

low strings — low strings

T.

nicht, noch sah ich Land und Leute: doch, was ich sah, das kann ich dir nicht
see, nor yet the land or people: but, what I saw, nay, that I can not

più p *pp* *ppp*

#30 KAREOL MOTIVE

T.

sa-gen. Ich war, wo ich von je ge-we-sen, wo-hin auf je ich
tell thee. I was where I have been from ev-er, where I for ev-er

pp

#23 yearning for night

T.

geh': im wei-ten Reich der Wel-ten-nacht. Nur ein Wis-sen dort uns ei-gen:
go: the bound-less realm of worldwide night. One thought on-ly there was left me:

pp

Sehr langsam. Adagio.

riten.

#2 love

T.

gött-lich ew'-ges Ur-ver-ges-sen! Wie schwand mir sei-ne
ev-er-last-ing out from think-ing! Why art thou lost past

ppp riten.

Sehr allmählich belebend.
Poco a poco più mosso.

T.

Ah-nung? Sehn-sücht'-ge Mahnung, nenn' ich dich, die neu dem
find-ing? Hate-ful re-minding, call I all, that back to

CLAR CLAR

pp

#22 yearning for night

T. Licht des Tag's mich zu-ge-trie-ben? Was
light of day my spir-it driv-eth, of

espress. *pp* *cresc.* *poco f* *dim.* *p*

T. ein-zig mir ge-blie-ben, ein heiss
all I had de-priv-eth, a love

cresc. *f* *dim.* *p*

T. in-brün-stig Lie-ben, aus To-des Won-ne Grau-en jagt's mich das
that all sur-viv-eth, for death's most bless-ed twi-light I'm forc'd to

f *pp* *cresc.*

160+161 day #22 yearning for night

T. Licht zu schau-en, das trü-gend hell und gol-den noch
face the day-light, that false-ly bright and gold-en, still of

p *cresc.* *più f*

Ab major

T. dir, I-sol-den,
thee, I-sol-da,

ff *dim.* *p*

(Isolda motive ~~(joy)~~) ?

Belebt (doch nicht schnell).
Animato (ma non allegro).

T.

scheint! I - sol - - - de noch im Reich der
shines! I - sol - - - da still in realms of

Son - - - ne! Im Ta - - ges-schimmer noch I-
sun - - - light! In day- - light bright-ness still I-

#16

day

sol - - - de!
sol - - - da!

#1 #4

Wel - ches
Ah, those

più f

Longing

Seh - - - nen!
yearn - - - ings!

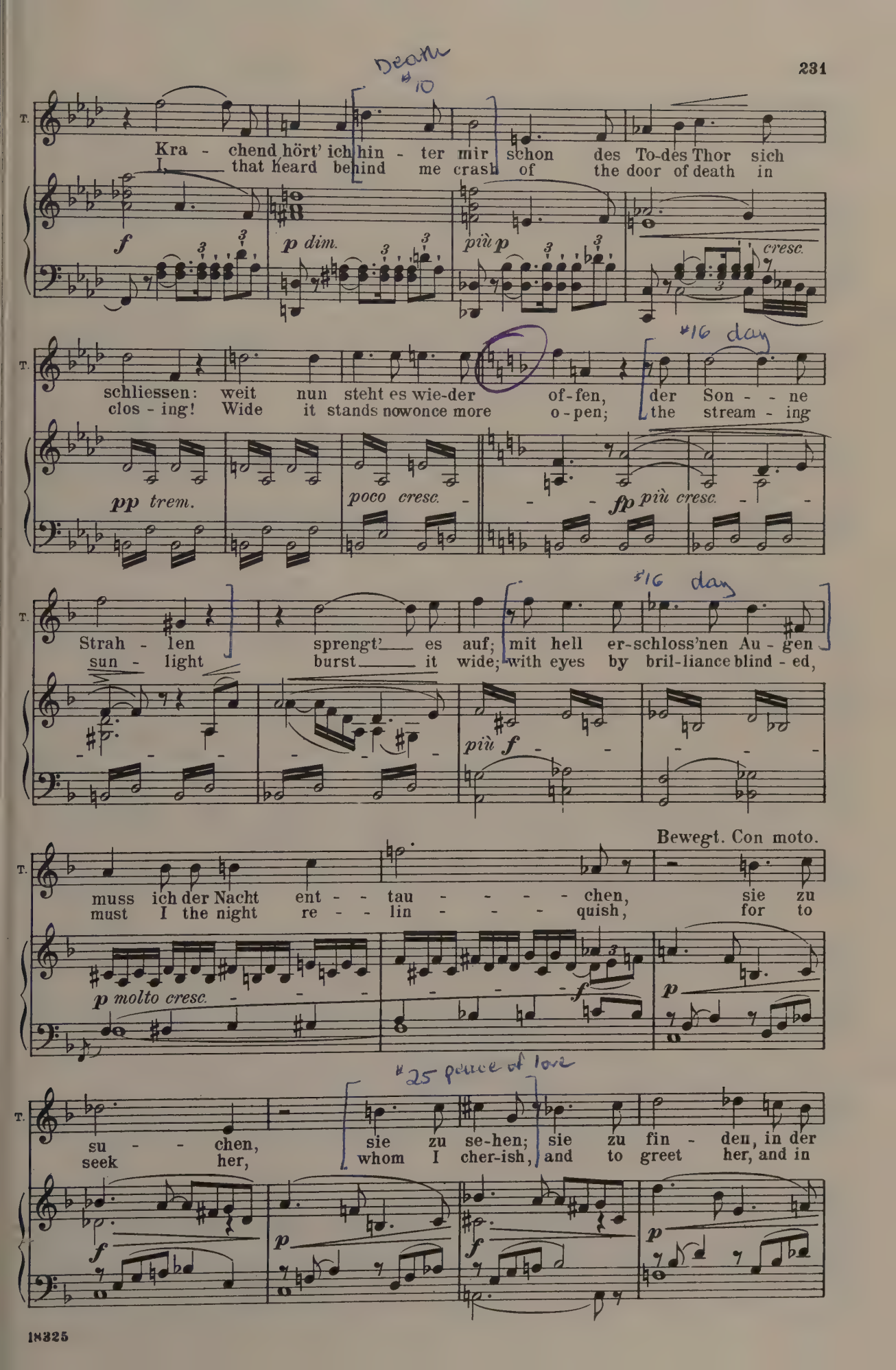
Wel - ches Ban - - - gen!
How I dread them!

cresc.

Immer mehr belebend (auch im Zeitmass).
Sempre più animando (l'espressione come il tempo).

#1 #4 Longing

Sie zu se - - hen, welch' Ver-lan - gen!
Now to see her I am long ing!


Death #10
T.
Kra - chend hört' ich hin - ter mir schon des To-des Thor sich
I that heard behind me crash of the door of death in
f
p dim.
più p
cresc.
schliessen: weit nun steht es wie-der of-fen, der Son - - ne
clos - ing! Wide it stands nowonce more o - pen; the stream - ing
#16 day
pp trem.
poco cresc.
fp più cresc.
Strah - len sprengt es auf; mit hell er-schloss'nen Au - gen
sun - light burst it wide; with eyes by bril-liance blind - ed,
#16 day
più f
Bewegt. Con moto.
muss ich der Nacht ent - - tau - - - - chen, sie zu
must I the night re - - lin - - - quish, for to
p molto cresc.
f
p
#25 peace of love
su - - chen, sie zu se-hen; sie zu fin - den, in der
seek her, whom I cher-ish, and to greet her, and in
f
p
f
p

rallent.

T. ein - zig zu ver - ge - hen, zu ent - schwin - - den Tri -
her a - lone to per - ish: when I meet her, Tris -

f *dim.* *rallent.* *più p*

Etwas gedehnt. Poco steso.

T. - - stan ist ver - gönnt. Weh, nun
- - tan, I am doomed. Ah! it

p *sf* *p* *sf*

Trist premonition of death

T. wächst, bleich und bang, mir des
breaks! Dark and drear doth the

p *sf* *più f* *p* *sf*

#31 Trist premonition of death

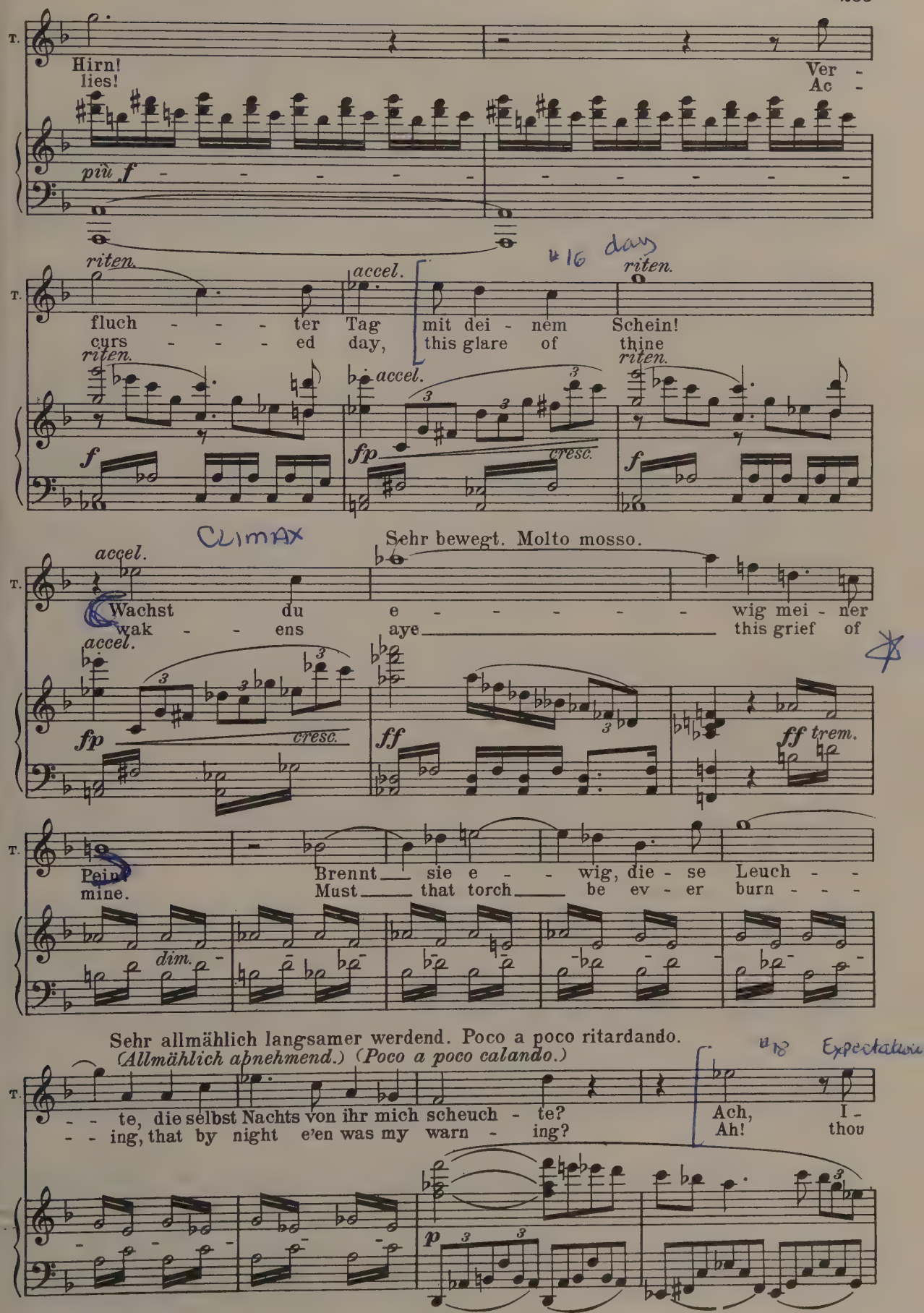
T. Ta - ges wil - der Drang; grell und täu - - schend sein Ge-
day's mad rush ap pear. Bright and bale - - ful - ly its

accel.

p *sf* *più f* *accel.* *p*

T. stirn weckt zu Trug und Wahn mir das
eyes wake my brain to fol - - ly and

p *p cresc.*


T.
Hirn! Ver -
lies! Ac -
più f
riten.
accel.
riten.
fluch - - - ter Tag mit dei - nem Schein!
curs - - - ed day, this glare of thine
riten.
accel.
riten.
f
fp
cresc.
f
CLIMAX
Sehr bewegt. Molto mosso.
accel.
Wachst du e - - - - - - wig mei - ner
wak - - ens aye this grief of
accel.
fp
cresc.
ff
ff trem.
Pein! Brennt sie e - - wig, die - se Leuch - -
mine. Must that torch be ev - er burn - - -
dim.
Sehr allmählich langsamer werdend. Poco a poco ritardando.
(Allmählich abnehmend.) (Poco a poco calando.)
- - te, die selbst Nachts von ihr mich scheuch - te? Ach, I -
- - ing, that by night e'en was my warn - ing? Ah! thou
p

T.

sol - - - de, sü - - - sse Hol - - de!
fair - - - est, sweet - - - est, rar - - est!

dim.

T.

Wann end - lich, wann, ach wann lö - schest du die
When, dear - est, when, ah! when wilt thou quench its

più p

Immer ruhiger.
Sempre più tranquillo. (more and more faintly)

T.

Zün - - de, dass sie mein Glück mir kün - de?
burn - ing, that it may end my yearn - ing?

p

(He sinks back gently, exhausted.)

T.

Das Licht, wann löscht es aus?
The light,– when dies that spark!

dim. *più p* *p* *dolce*

T.

Wann wird es Ruh' im Haus?
When will the house be dark?

più p *pp*

Mässig beginnend und schnell bewegter.
Moderato cominciando e poi stringendo subito.

Kurvenal (after great distress, quickly rousing himself from his dejection)

Der einst ich
For her who

p *p* *p* *cresc.*

trotzt, aus Treu' zu dir, mit dir nach ihr nun muss ich mich seh - - -
once, for faith to thee, was feared by me, with thee am I long - - -

nen. Glaub' meinem Wort: du sollst sie se-hen, hier und
ing. Take thou my word: for thou shalt see her, here, to-

f *p* *cresc.*

heut', den Trost kann ich dir
day: That hope's still in my

f *f*

rallent.

ge - ben, ist sie nur selbst noch am Le - - ben.
giv - ing, so she her - self still be liv - - ing.

rallent.

dim. *più p*

Langsamer. Più lento.

Tristan (very faintly)

T. Noch losch das Licht nicht aus, noch ward's nicht Nacht im
Still shines the torch 's spark, still is the house not

pp pp

#16 day #2 love

T. Haus: I - sol - de lebt und wacht; sie rief mich aus der Nacht.
dark: I - sol - da lives a - right; she called me from the night.

p più p pp pp

Schnell belebend.
Stringendo subito.

Kurvenal.

K. Lebt sie denn, so lass dir Hoff - - nung
Lives she still, then let that hope sus - -

p cresc.

K. la-chen! Muss Kur-we-nal dumm dir gel-ten, heut'
tain thee! Eh, Kur-ve-nal! fool you hold me, this

f p cresc.

K. sollst du ihn nicht schel - - - - ten.
day thou shalt not scold me.

f

K.

dim. *p*

Wie todt
As dead

K.

lagst du seit dem Tag, da Me - lot, der Ver - ruch - te, dir ei - ne
lay'st thou since the day when Me - lot, the ac - curs - ed, dealt thee a

p *cresc.* *f*

K.

Wun - de schlug. Die bö - se Wun - de, wie sie
griev-ous wound. How should I heal thee, sore - ly

f *dim.* *p*

K.

hei - len? Mir thör'-gem Man - ne dünkt'es da, wer
wound - ed? Thy hum - ble ser - vant had the thought that

dolce *p*

K.

einst dir Mo-rold's Wun - de schloss, der
she, who Mo-rold's wounds did heal, of

dolce *p* *p* *cresc.*

K.

heil - te leicht die Pla - - gen, von Me - lot's Wehr ge-
those could light - ly heal_____ thee, that Me - lot's sword did

f *ff*

K.

schla - gen. Die be - ste Ärz - - -
deal thee. Thy best phy - si - - -

ausdrucksvoll
espressivo

K.

- - tin bald ich fand; nach Korn - wall
- - cian will she be; to Corn - wall

cresc.

K.

hab' ich aus - ge - sandt: ein treu -
has been sent by me a trust -

accel.

K.

- er Mann wohl ü - ber's Meer bringt dir I - sol - den
- y man, who o'er the sea bring-eth I - sold' to

accel.

f *f* *f* *f*

Sehr lebhaft.
Molto vivace.

Tristan (transported)

K. T.

her. I - sol - - de kommt!
thee. I - sol - - da comes!

ff

T.

I - sol - de naht!
I - sol - da here!

(He struggles to find words)

più f

T.

ff

T.

Treu - - - - - - - e!
Loy - - - - - - - al-ty!

ff

poco rit. *a tempo*

T. Heh - re, hol - de Treu - - - e!
Pure ___ and per - fect loy - - al - ty!

ff *poco rit.* *dim.* *p* *a tempo*

(He draws Kurvenal towards him and embraces him)

(sehr feurig)
(con molto fuoco)

molto cresc. *f*

Von hier an das Zeitmass etwas mässiger als Anfangs.
Da qui il tempo poco più moderato che nel cominciamento.

T. Mein Kur - wenal, du trau - - ter___
O Kur - venal, my trust - - y___

f *mf*

T. Freund! ___ Du Treu - er oh - ne Wan - - ken, wie___
friend! ___ And true, ___ for ne'er yet shrank ___ ye; how___

f *fp* *fp* *cresc.*

Etwas breit.
Poco largamente.

T. soll dir Tri - stan dan - ken? Mein Schild, mein
now shall Tris - tan thank ye? My guard and

f

Tristrott #36

T. Schirm in Kampf und Streit, zu Lust und Leid mir stets be-
shield in war and strife, and aye at hand in joy or

p *f* *dim.*

T. reit; Wen ich ge - hasst, den hass-test
grief; Whom I did hate, thou hat-edst,

p *cresc.* *f*

poco riten. *accel.*

T. du; wen ich ge - minnt, den minn-test
too, whom I have loved, thou lov - edst,

dim. *p* *poco riten.* *più p* *accel.* *cresc.*

a tempo

T. du. Dem gu - ten Mar - ke, dient' ich ihm hold,
too. While good king Mark my ser-vice did hold,

#33 Loneliness

a tempo *ff* *p*

#33 Loneliness

T. wie warst du ihm treu - er als
thou wert to him tru - er than

dolce *p*

Ped. * Ped. * Ped. *

T.

Gold! gold!

cresc. *ff*

Ped. *

poco riten. *a tempo*

Musst' ich ver-ra-then den ed - len Herrn, wie be - trogst du ihn da so gern!
When I be-trayed him, my no - ble lord, then how will - ing was thine ac-cord!

poco riten. *a tempo*

p *p* *f*

Noch beschleunigend.
Sempre stringendo.

Trust of Kurvenal

Dir nicht ei-gen, ein - zig mein,
Thine thou art not, mine a - lone;

cresc. *più f*

Sehr zurückhaltend.
Molto ritenuto.

Noch gedehnter.
Più allargando.

mit lei-dest du, wenn ich lei - de: nur was ich
thou suf-frest too, when I suf - fer: save, when I

ff *ausdrucksvoll und sehr gehalten*
espressivo e ben tenuto

Weniger gedehnt.
Meno largo.

lei - - de, das kannst du nicht
suf - - fer, then thou canst not

dim. *p*

Lebhaft (doch nicht zu schnell beginnend).
Vivace (ma non cominciando troppo presto).

#22 longing for night

T. lei - den! Dies furcht - - ba - re
bear it! These ter - - - ri - ble

fp *cresc. poco a poco* - - - - - -

T. Seh - - nen, das mich sehrt; dies schmach - ten - de
long - - ings that me tear these burn - ings of

fp

T. Bren - - nen, das mich zehrt; wollt' ich dir's
an - - guish that me sear should I re-

sf *sf*

T. nen - - nen, könn - test du's ken - - nen:
veal them, couldst thou but feel them,

sf *sf*

Allmählich immer mehr beschleunigend.
Poco a poco sempre più stringendo.

#33 Loneliness

T. nicht hier wür - dest du wei - len, zur War - - te müss-test du
not here hadst thou re - main - ed, the watch - - tower wouldst thou have

fp *fp* *cresc.* - - -

T.

ei - len, mit al-len Sin - nen seh-nend von hinnen, nach
gain - ed, with ev-'ry sense, too, strain-ing from thence to the

f f f

T.

dor - ten trach - ten und spä - hen, wo ih - re Se - gel sich blä - hen,
o - cean stretch-ing and peer-ing, where now her ship must be steer-ing,

f f f

T.

wo vor den Win - den, mich zu fin - den, von der Lie be
with winds be-hind her, me to find her, while the fire of

f f f

T.

Drang be-feu - - ert, I-sol - - -
love up-cheer - - eth, I-sol - - -

f f

T.

- de zu mir steu-ert!
- da to me steer-eth!

più f ff

23b yearning for night

Es naht! Es naht mit mu- - thiger Hast!
She comes! She comes! with mas- - terful speed!

ff *p* *cresc.*

Sie weht, sie weht, die Flag - ge am Mast!
It waves! It waves! the flag ___ at mast-head!

ff *p* *cresc.*

Das Schiff! Das Schiff! Dort streicht es am
The Ship! The Ship! She makes by the

f *p* *f*

MOTIVE OF ANGUISH

Riff! Siehst du es nicht?
rip! Dost thou not see?

p *molto cresc.*

(heftig) (con impeto)

Kurwenal! Siehst du es nicht?
Kur-venal! Dost thou not see?

più f *ff*

end 1d

f minor The old tune part 3

246 Mässig langsam.
Lento moderato.

(As Kurvenal hesitates to leave Tristan, who gazes at him in mute expectation, the mournful tune of the shepherd is heard, as at the beginning)

p (Cor anglais on the stage.) f

GIVES NEG. REPLY

K. Kurvenal (dejectedly)

Noch ist kein Schiff zu
Still there's no ship in

ff p

K. seh'n!
sight!

p f dim.

(Tristan has listened with waning excitement and now begins, with growing melancholy)

p sf

34a Shep.

T. Tristan.

Muss ich dich so versteh'n, du al - te,
Must I so take thee, then, old tune so

p

T.

ern- ste Wei- se, mit dei- ner Kla- ge Klang?
sad and sol- emn, with all thy weight of woe?

più p

T.

Durch A- - bend-
On eve- - ning

cresc.

T.

we- - hen drang sie bang, als einst dem Kind des
air didst sad- - ly blow, to tell the child his

dim. *pp* *p*

T.

Va- - - - ters Tod ver- kün- - det;-
fa- - - - ther's death be- fall- - en;

zart dolce

più p

T.

durch Mor- - gen- grau- en bang und
through morn- - ing's twi- light, drear and

sf *dim.* *p* *sf*

Sehr zurückhaltend.
Molto ritenuto.

3rd Shep.

T. bän-ger, als der Sohn der Mut-ter Los ver-nahm.
drear-er, when the son his mother's fate was told.

dim. più p

Etwas weniger zurückgehalten.
Poco meno ritenuto.

Erstes Zeitmass.
Tempo primo.

T. Da er mich zeugt' und starb, sie ster-bend mich ge-bar,
When he who sired me died, she died as I was born.

3rd Shep.

T. die al-te Wei-se sehn-sucht-bang zu
The old, old song to them, as well, brought

cresc. f dim. più p

T. ih-nen wohl auch kla-gend drang, die einst mich
sor-row, too, and for-tune fell, that asked me

3rd Shep.

T. frug, und jetzt mich frägt: zu wel-chem Los er-ko-ren, ich
then, and asks me now: What fate did life al-lot me, when

accel.

da-mals wohl ge-bo-ren? Zu welchem Los?
it that day be-got me? What is my fate?

sf p accel. sf dim.

(Cor anglais on the stage.)

Die al-te Wei-se sagt mir's wie-der:
That an-cient strain a-gain would tell me:

p f dim.

mich seh-nen und ster-
In yearn-ing to per-

p f dim.

16d w/ 34a day / Snep.

ben! Nein! ach nein! So heisst sie
ish! Nay! Ah nay! It means not

p sehr gehalten f molto tenuto

#2 low

nicht! Seh-nen!
that! Long-ing!

più f

Etwas beschleunigend.
Poco stringendo.

T.

Seh- - nen! Im Ster- ben mich zu seh- - nen, vor
Long- - ing! To die while I am long- - ing, yet

immer sempre f

Wieder ruhiger, wie zuvor.
Più tranquillo, come prima.

T.

Sehn-sucht nicht zu ster- ben!
live for ver- - - - y long- ing.

più f *ff* *f*

(Cor anglais on the stage.)

p

T.

Die nie er-stirbt, seh- - nend nun ruft um
What di- eth not, lov- - ing - ly calls, my

p *dim.*

T.

Ster - bens Ruh' sie der fer- nen Ärz - tin zu.
death to ease, my I - sol - da o'er the seas.

ausdrucksvoll
espressivo

morendo *p* *p*

material from [illegible] narrative returns he's quoting text

THEME OF ISOLDES NARRATIVE

T.

Ster - bend lag ich stumm im
Dy - ing and a - drift I

dim. *p*

Kahn, der Wunde Gift dem Her-zen nah': Sehn -
lay, the venom'd wound was near my heart: wist -

dim. *p molto cresc.* *f*

- sucht kla - gend klang die Wei - se; den Se - gel bläh - te der
- ful wailed that strain of sor-row; the winds our cours - es be -

dim. *p* *p*

riten. *a tempo*

Wind hin zu Ir - lands Kind.
guiled, far to Ire - land's child.

riten. *a tempo*

più p *p dolce*

Etwas belebend.
Poco animando.

Die Wun - de, die sie hei - lend
The wound that she had closed and

più p

T.

schloss, riss mit dem Schwert sie wieder los; das
healed, she with the sword a-gain re-vealed, that

cresc. *f*

T.

Schwert dann a-ber liess sie sin-ken; den
sword then let she fall to save me; un-

p *p* *f*

T.

Gift-trank gab sie mir zu trin-ken: wie ich da
til the poi-soned draught she gave me; and when there-

p *f* *p* *f*

T.

hoff-te ganz zu ge-ne-sen, da war der seh- -rendste
with I hoped to re-store me, I found a fe- -ver-ing

pp *cresc.* *f*

T.

Zau- -ber er-le- -sen: dass nie ich soll-te
ma- -gic was o'er me, that death would find me

ff *p* *p*

T.

ster- -ben, mich ew'- -ger Qual ver-
nev- -er, but life in pain for

f *p*

T.

er- -ben!
ev- -er!

più f

a minor/f minor

T.

Der Trank! der Trank! der furcht-ba-re Trank!
That draught! that draught! that ter - ri-ble draught!

ff *ffp* *ff*

T.

Wie vom Herz zum Hirn er wü - thend mir drang!
How from breast to brain I burned as I quaff'd!

dim. *p* *cresc.*

T.

Kein Heil nun kann, kein sü - sser Tod je
No care can cure, no death re-gain for

f *p*

Cruel Love

T.

mich be-frei'n von der Sehn- -sucht Noth,
me my free- -dom from wist- -ful pain;

fp *fp* *fp*

nir- -gends, ach nirgends find' ich Ruh': mich wirft die
no- -where, ah no-where is there rest; for I'm by

fp *cresc.* *f*

3/a 16c snep. day

Nacht dem Ta-ge zu um e- -wig an mei-nen
night to day-light cast, for aye while my woe doth

f *più f* *ff*

Trist death, day

(Etwas schleppend.)
(Poco strascinante.)

poco rall. *a tempo*

3/, 16c

Lei-den der Son-ne Au-ge zu wei-den. O die-ser
wound me, the sun-light shin-eth a-round me! O yon-der

poco rall. *a tempo*

sf dim. *p* *p* *f* *p* *f*

Son-ne sen-gender Strahl, wie brennt mir das Hirn sei-ne glü- -hen-de
sun-light's with-er-ing beam, it burn-eth my brain with the glow of its

p *f* *p* *molto cresc.*

T.

Qual! Für die - ser Hit - ze hei - sses Ver-
gleam! This hate - ful heat doth with - er and

f *p* *f* *p*

immer sempre f

Combination of alte visa

T.

schmach - ten, ach, kei - nes Schat - tens küh - lend Um -
burn me no shad - ows cool where - to I can

f *p* *p*

T.

nach - ten! Für die - ser Schmer - zen schreck - li - che
turn me! Of this deep ache, this an - guish of

p *f*

T.

Pein, welcher Bal - sam soll - te mir Lind' - rung verleih'n? Den furcht - baren
pain, nev - er bal - sam's vir - tue will heal me a - gain! The ter - ri - ble

p *f* *p molto cresc.*

#37 curse

T.

Trank, der der Qual mich ver-traut, ich selbst,
draught, that my life has in-dued with pain,

ff *p cresc.*

Gedehnt.
Steso.

T.

ich selbst, ich hab' ihn ge-braut!
by me, by me was it brew'd!

ff *f* *ff*

T.

Aus Va- -ters Noth und Mut- -ter - Weh',
Of fa- -ther's grief, of moth- -er's cry,

dim. *p* *ff*

22 yearning for nite

T.

aus Lie - bes-thrä - nen eh' und je, aus
of lov - ers' tears from aye and aye, from

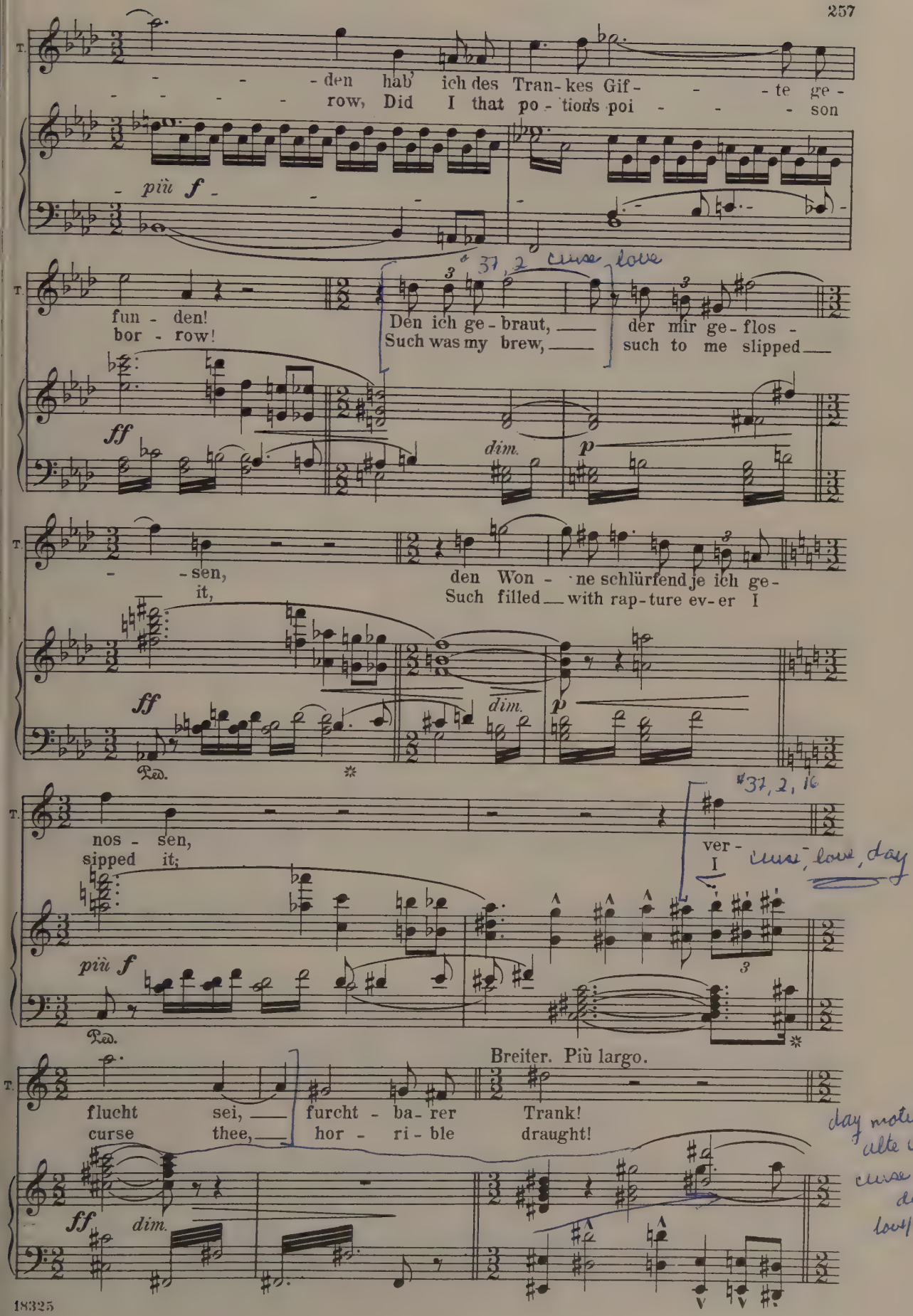
dim. *p* *ff*

Etwas drängender.
Poco più stringendo.

T.

La - chen und Wei - nen, Won - nen und Wun -
joy and from wounds, laugh - ter and sor -

p molto cresc.


T.
- - - den hab' ich des Tran-kes Gif - - - te ge -
- - - - row, Did I that po - tion's poi - - - son
più f
fun - den!
bor - row!
Den ich ge - braut, der mir ge - flos -
Such was my brew, such to me slipped
ff
dim.
p
- sen,
it,
den Won - ne schlürfend je ich ge -
Such filled with rap - ture ev - er I
nos - sen,
sipped it;
ver -
I
più f
Breiter. Più largo.
flucht sei, furcht - ba - rer Trank!
curse thee, hor - ri - ble draught!
ff
dim.

END TRIST. DELIRIUM

DAY MOTIF

T.

Ver-flucht, wer dich ge-
Cursed he, TRISTAN that brewed and

ausdrucksvoll
espressivo

dim.

p

f

Schnell und heftig.
~~Presto con fuoco.~~
(He sinks back senseless)

T.

braut!
quaff'd!

Kurvenal (who has been vainly striving to calm Tristan, cries out in terror)

K.

Mein Herre! Tri - stan! Schreck - licher
My master! Tris - tan! Hor - ri - ble

ff *ff*

K.

Zau - ber! O Min - - - netrug!
ma - gic! O lures of love!

ff *ff* *p* *cresc.*

Zurückhaltend.
Ritenuto.
sehr getragen und gedehnt
molto portato e largamente

K.

O Lie - - bes-zwang! Der Welt hol - dester Wahn! Wie ist's um dich ge-
O pas - - sion's lash! Of world-dreams, fairest one! What is this thou hast

ff *p cresc.* *ff*

E major
Tristan
Mistake

Sehr zurückhaltend.
Molto ritard.

Mässiger.
Più moderato.

than! Hier liegt er nun, der wonni-ge Mann, der wie
done! Here lies he now, the noblest of men; such a

ff *dim.* *dim.* *p*

Etwas lebhafter.
Poco più vivo.

Wieder gedehnter.
Più steso.

Kei-ner ge - liebt und geminnt. Nun seht, was von ihm sie Dankes ge-
lov-er was nev - er be-fore. Behold, what re-turn love get-teth a-

f *p* *cresc.* *f* *dim.*

Sehr mässig.
Molto moderato.

(his voice broken by sobs)

wann, was je Min - ne sich ge - winnt! Bist du nun
gain! 'Tis all love wins ev-er - more! Art thou then

p *cresc.* *f* *p* *pp*

todt? Lebst du noch? Hat dich der Fluch entführt?
dead? Liv'st thou still? Hast thou thy fate ful-fill'd?

pp

Mässig langsam.
Lento moderato.

(He listens for his breath)

sehr zart
dolcissimo

pp

leise
piano

K.

rall.

O Wonne! Nein! Er regt sich, er lebt!
O rapture! No! He stir-reth, he lives!

zart
dolce

K.

Wie sanft er die Lippen rührt!
and soft-ly his lips he moves.

pp

p

Tristan (beginning very faintly)

Das Schiff? Siehst du's noch
The ship? See'st thou it

dolce

pp

Kurvenal.

T.
K.

nicht? Das Schiff? Ge-wiss, es naht noch heut': es kann nicht lang' mehr säumen.
yet? The ship? Rest sure, 'twill come to-day: 'Twill not de-lay much longer.

pp

sehr zart
dolcissimo

pp

mit zunehmendem Ausdruck
con espressione sempre crescente

pp

Tristan.

T.

Und drauf I - sol - de, wie sie winkt,–
It bears I - sol - da, smil-ing, see

sehr zart
doleissimo

p *p dolce*

T.

ausdrucksvoll
espress.

wie sie hold mir Süh - - - ne trinkt:–
how she par - don drinks to me.

p *dim.* *p* *p*

T.

Siehst du sie? Siehst du sie noch nicht?
See'st her not? Can st not see her yet?

più p *pp* *pp* *più p*

Sehr ruhig und nicht schleppend.
Molto tranquillo, ma non strascinante.

T.

Wie sie se - lig, hehr und mil - - de–
See her, drawn by deep de - vo - - tion,

pp *più p*

T. wan - delt durch des Meer's Ge - fil - de? Auf
has - ten o'er the fields of o - cean? O'er

T. won - - - ni-ger Blu - men lich - ten Wo - gen kommt sie
flow - - er - y bil - lows fleet - ly far - ing, gen - tly

più p

T. sanft ans Land ge - zo - - - gen.
now the land she's near - - ing.

p *p sehr ausdrucksvoll*
molto espress.

T. Sie lä - - -
She smiles

f *dim.* *p* *dolce*

Ped. 3 3 3 3 3 * Etwas breit.
Poco largamente.

T. - - chelt mir Trost und sü - - sse
— to me rest, and per - fect

cresc. *ff* *dim. poco a*

Ped. 3 3 3 3 3 3 * 3 3 3

T.

Ruh', sie führt mir letz - te La - bung zu.
peace, at last she brings me my re-lease.

poco - - - - - più p p dolce

cresc. f dim. p

T.

Ach, I - sol - - - - de! I-
Ah, I - sol - - - - da! I-

p dolce cresc. f dim.

Immer breiter.
Sempre più largamente.

Breit.
Largamente.

T.

sol - de! Wie schön bist
sol - da! How fair art

p più p

Lebhafter.
Più vivo.

T.

du!
thou!

Und Kur - wenal,
And Kur - venal,

p (staccato, ma ben tenuto) p

T.

wie, du säh'st sie nicht? Hinauf zur War - te, du blöder
thou, thou saw'st her not? A-way to the watch-tow'r, thou laz-y

poco cresc.

T.

Wicht! Was so hell und licht ich se - he, dass das dir nicht ent -
lout! So, if I so clear - ly mind her, do not thou fail to

p

Allmählich immer mehr belebend.
Sempre poco a poco animando.

T.

ge - he! Hörst du mich nicht? Zur War - te schnell! Ei - lig zur
find her! Dost_thou not hear? To watch_ a-way! Haste to the

ausdrucksvoll
p espressivo *cresc.*
ben marcato

T.

War - te! Bist du zur Stell'? Das Schiff? das Schiff? I - sol -
watch - tow'r! Why dost thou stay? The ship! the ship! I - sol -

f *p* *cresc.*

T.

- - - den's Schiff? Du musst es se - - hen! Musst_
- - - da's ship! Thou hast to see it!_ Hast_

f

SHIP SIGHTED

T. es se - hen! Das Schiff?
to see it! The ship!

ff

(Whilst Kurvenal, still hesitating, opposes Tristan, the shepherd's pipe is heard without)

T. Säh'st du's noch nicht?
See'st it not yet?

trem. (Cor anglais on the stage.) *p* *ff*

Kurvenal (springing joyously up)

K. O Won - - - - ne!
Thank heav - - - - en!

pp *ff*

Sehr lebhaft.
Molto vivace.

K. Freu - - - - - de!
Thank heaven!

ff (Cor anglais on the stage.) *ff* *p*

Kurvenal (breathlessly)

(He rushes to the watch-tower and looks out.)

K. Ha! das
Ha! the

K. Schiff! Von Nor-den seh'ich's na - - hen.
ship! From northward it is near - - ing.

p *molto cresc.* - - - - -

Tristan.

T. Wusst'___ ich's nicht? Sagt'___ ich's nicht? dass sie noch lebt,___
Knew___ I not? what___ said I! That she still lives,___

ff *dim.* - - - - *p* *cresc.* - - -

T. — noch Le - - ben mir webt?___ Die mir I - sol - - de
— and life___ for me weaves!___ Naught but I - sold'___ the

f *f*

T.

ein - - zig ent - hält, wie wär' I - sol - de mir aus der
world___ holds for me, how could I - sold' in my world not

dim. - - - - - - - *p*

T. K.

Kurvenal (shouting)

Welt! Hei - ha! Hei-ha!
be! A - hoy! A - hoy!

(Cor anglais on the stage.)

f *ff*

K.

Wie es mu - thig steu-ert! Wie stark der Se - gel sich bläht! Wie es
see her brave-ly sail - ing! The sails, how fine - ly__they draw! How she

f (Orchestra)

K. T.

Tristan.

jagt, wie es fliegt! Die Flag-ge? Die Flag - ge?
forg - es and flies! The pen-nant! The pen - nant!

p *f* *p* *f sempre stacc.* *f*

K.

Kurvenal.

Der Freu - - de Flag - ge am Wim - pel
The ga - - la flag's at the mast-head,

f *f* *fp* *cresc. poco a*

K. T. Tristan.

lu - stig und hell! Ha - hei, der Freu - de! Hell am Ta - ge zu
joy - ful and gay! A - ha! Here's joy now! Comes by day - light to

poco

T.

mir I - sol - de! I - sol - - - - - -
me, I - sol - da, I - sol - - - - - -

più f

T.

de zu mir!
da! to me!

ff

T. K. Kurvenal.

Siehst du sie selbst? Jetzt schwand das Schiff
See'st her, her - self? Just now the ship's

meno f *dim.*

K. T. Tristan.

hin - ter dem Fels. Hinter dem Riff? Bringt es Ge-
hid by the rocks. Behind the reef? Is aught to

p

Noch schneller.
Più presto.

fahr? Dort wü - thet die Brandung,
fear? The wa - ter aye breaks there!

ff *f* *ff*

Kurv.

schei-tern die Schif-fe! Das Steu-er, wer führt's? Der
ships have been shattered! And who's at the helm? The

f

Tristan.

si-cherste See-mann. Ver-rieth er mich? Wär' er Me-lot's Ge-
sur-est of sea-men. One true to me? Not of Me-lot's em-

ff *ff* *ff* *ff*

Kurvenal. Tristan.

noss? Trau' ihm wie mir! Ver-rä - - - ther auch
ploy? Trust him like me! Thou treach - - er-ous,

sempre più ff

du! Un - sel' - ger!
too! Thou vil - lain!

ff *ff*

Noch mehr beschleunigend.
Ancora più accel.

T. K. Siehst du sie wie - der?
Dost thou yet see her?

Kurvenal. Noch nicht.
Not yet.

K. T. Tristan. Ver - lo - ren!
She's lost, then!

ff

Früheres Zeitmass.
Tempo primo.

K. Kurvenal (shouting) Hei-ha! Heiha-ha - ha!
A-hoy! a-hoy! a - hoy!

(Cor anglais on the stage.)

ff *p*

K. T. Vor-bei! Vor-bei! Glück - lich vor - bei!
They're by! They cleared safe - ly! They're by!

Tristan (shouting) Heiha-ha-ha!
A-hoy! a - hoy!

(Orchestra)

cresc. *ff*

T. Kur - - we-nal, treu - - -
Kur - - ve-nal, faith - -

T.

- - e-ster Freund! All' mein Hab'
- - ful-lest friend! All my goods

ff *poco dim.*

T.

und Gut ver-erb' ich noch heu-
and gold to-day I do give

più dim. *p*

Kurvenal. Tristan.

T. K. T.

te. Sie na-hen im Flug. Siehst du sie end-lich? Siehst du I-
thee. She comes like the wind! Now canst thou see her? See'st thou I-

poco cresc.

Kurvenal.

T. K.

sol - - de? Sie ist's! Sie winkt!
sol - da? 'Tis she! She waves!

f *p* *f*

Tristan.

T.

O se - - - lig - stes Weib!
O wo - - - man di - vine!

p *cresc.* *f*

Kurvenal.

K.

Im Ha - - - fen der Kiel!
In har - - - bour's the ship!

più f

più f

K.

I - sol - de, ha! mit ei - nem Sprung springt sie vom
I - sol - da! Ha! a sin - gle spring brings her from

ff

fp cresc.

Immer beschleunigend.
Tristan. Sempre accelerando.

K. T.

Bord ans Land. Her - ab von der War - te, mü - ssiger Gaffer! Hin-
ship to shore! A - way from the watch-tow'r, stop i - dly staring! A -

f

T. K.

ab! Hin - ab an den Strand! Hilf ihr! Hilf meiner Frau! Sie trag'ich her-
way! and down to the shore! Help her! Help la - dy mine! Safe and sound in my

Kurvenal.

ff

poco riten.

accel.

K

auf: trau' meinen Armen! Doch du, Tristan, bleib mir treulich am Bett!
arms light - ly I'll bear her! But thou, Tristan, keep thee well on thy couch!

poco riten.

accel.

f

f

dim.

cresc.

Scene II.

Sehr lebhaft.
Molto vivace.

(Kurvenal hastens away. — Tristan tosses on his couch in extreme excitement)

p *cresc.* *f* *p* *f*

Tristan.

T. O die-se Sonne!
O sun that pourest!

p *f* *p* *f* *p*

T. Ha! dieser Tag! Ha dieser Won - - ne son-nigster
Glo-rious ray! Joy thou re - stor - - est, sun-ni-est

f *p* *cresc.* *espr.*

T. Tag! Ja - gendes Blut, jauch-zen-der
day! Cours-es my blood, grows my heart

f *f* *fp* *cresc.* *f* *fp*

T. Muth! Lust oh-ne Ma - ssen, freu - - -
good! Joy without mea - sure! Fren - - -

cresc. *f* *fp* *cresc.* *f* *fp* *cresc.*

accel.

T. - - di-ges Ra - sen! Auf des La - gers Bann, wie sie er-
- - zy of plea - sure! *accel.* Can I brook to stay, this sick-bed

sempre più f

T. tra - - gen! Wohlauf und dar-an, wo die Her-zen schla - gen!
keep - - ing! Nay! Up and a-way, to where hearts are leap - ing!

ff

T. Tri - stan, der Held, in ju - - beln-der Kraft, hat sich vom
Tris-tan, the knight, with glo - - ri - ous pow'r has snatch'd him-

p *cresc.*

(He raises himself quite up)

T. Tod em - por - ge - rafft. Mit blu - tender Wun-de be-
self from death once more! Once blood - y and wounded Sir

f *più f* *ffp*

T. kämpft' ich einst Mo - - rol - den: mit
Mo - rold I en - - coun - terd: Now

p *f* *f*

MOTIVE OF LOVE'S PEACE

T.

blu - - - - - - ten - der Wun - de er - jag' ich mir
blood - - - - - - y and wound - ed I - sol - da shall

più f *f molto cresc.*

(He tears the bandage from his wound)

T.

heut' I - - sol - den! Hei-a, mein Blut!
be con - front - ed! A - ha! my blood!

ff

(He springs from his bed and staggers forward)

T.

lu - stig nun flie - sse! Die mir die Wun - de
Gai - ly it flows now! She that this wound of

ff

accel.

T.

e - - wig schlie-sse, sie naht wie ein Held, sie naht mir zum Heil! Ver-
mine can close now; she comes like a queen to heal me at need, the

accel.

p *cresc.*

T.

geh' die Welt mei-ner jauch-zenden Eil'!
world, I ween, must make way to her speed!

(He totters to the centre of the stage)

Isolda (without)

I.

Tri -
Tris -

più f

ff trem.

dim.

Tristan (in frantic excitement)

I.
T.

- stan! Ge-lieb - - ter! Wie, hör' ich das Licht? die Leuch-te, ha!
- - - tan! Be-lov - - ed! What, hear I the light? the torch-light, ah!

p

T.

Die Leuch - te ver-lischt! Zu ihr! Zu
The light is gone out! I come! To

f

p

molto cresc.

Isolda hastens breathlessly in. Tristan, out of his senses, staggers weakly towards her.
They meet in the centre of the stage; she receives him in her arms)

T.

ihr!
her!

ff sempre

Ped.

Sehr allmählig nachlassend im Zeitmass. Poco a poco allargando.

ff

ff

Ped. Ped.

Isolda. (Tristan sinks slowly to the ground in Isolda's arms)

I. Tri- - - stan!
Tris- - - tan!

dim.

I. Ha!
Ah!

p

sehr ausdrucksvoll
molto espressivo

Sehr langsam.
Adagio.

LOVE GLANCE MOTIF

p

più p

p

Tristan (raising his eyes to Isolda, as he dies)

Isolda.

Bewegt.
Animato.

T. I. I - sol-de! (He dies) Ha! Ich bin's, ich
I - sol-da! Ha! 'Tis I, 'tis

dolce più p

pp

p

Etwas zurückhaltend.
Poco ritenuto.

accel.

I. bin's, sü - sse-ster Freund! Auf, noch einmal hör' mei-nen Ruf! I - sol - de
I, dear-est, my love! Come, hear once a - gain when I call! I - sol - da

accel.

cresc.

f

ff

Noch mehr zurückhaltend
Più ritenuto.

Mässig langsam.
Lento moderate.

I.

ruft: I - sol - de kam, mit Tri - stan treu zu ster - ben!
calls, I - sol - da's here, to Tris - tan true, to die with him!

ff *dim.* *p*

Belebter
Piu vivo.

I.

Bleibst du mir stumm? Nur ei - ne Stun - de, nur ei - ne
Wilt thou not speak? On - ly an hour, one single

pp *cresc.*

Belebter.
Animato.

Etwas gedehnt.
Poco stesto.

I.

Stun - de blei - be mir wach!
hour, live thou with me!

molto cresc. *f* *sehr ausdrucksvoll* *molto espress.* *dim.*

I.

So ban - ge Ta - ge wach - te sie seh - - nend, um ei - ne
The drear - y days I wait - ed in long - - ing, that we might

p *p* *cresc.*

rallent.

Mässig langsam.
Lento moderato.

I.

Stun - de mit dir noch zu wa - chen. Betrügt I - solden, betrügt sie
live on - ly one hour to - geth - er! Deceived I - sol - da? Be - reft by

rallent. *espressivo*

p *più p* *cresc.*

Belebend.
Animando.

I.

Tri-stan um die-ses ein - zi - ge, e - wig kur - - ze,
Tris-tan of e'en this sin - -gle so short, so lit - - tle,

f dim.

Zurückhaltend.
Rallent.

letz - - - - te Wel-ten-glück?
last of earth-ly joy?

più p

Sehr zurückhaltend. Bewegter.
Molto ritenuto. Più animato.

Die Wunde? Wo?
Art wounded? Where?

p

Lass sie mich hei - len! Dass won - - - -
I'll heal thee, dear - est! Till rap - - - -

cresc. *f* *p dolce* *p*

- nig und hehr die Nacht wir thei - len, nicht an der
- ture of night with me thou shar - est! Die not of

p *mf* *p*

I.

Wun- - de, an der Wun-de stirb' mir nicht: uns Bei - den ver-
wounds, not of the wounds re - ceived in strife! For both, as if

zart
dolce
p

Sehr zurückhaltend
Molto ritenuto.

I.

eint er - lö - sche das Le - - - - bens-licht!
one, ex - tin - guish the light of life!

pp
sehr ausdrucksvoll
molto espressivo

I.

Gebrochen der Blick! Still das Herz!
All glassy his glance! Still his heart!

più p
p

I.

Nicht ei - nes A - - - thems flücht'ges Weh'n!
Hast not one fleet - - ing breath for me?

sehr ausdrucksvoll
molto espressivo

Bewegter.
Più mosso.

accel.

I.

Muss sie nun jam - mernd vor dir steh'n, die sich
Leav'st me im - plor - - ing here by thee? I, that

accel.

p molto cresc.

ff

meno f

Immer bewegter.
Sempre più mosso.

I.

won - - nig dir zu ver - mäh - - len mu - - thig kam ü-ber's
joy - - ous, will-ing to wed thee, brave - - ly sail'd o'er the

più f

f

Heftig bewegt.
Molto animato.

I.

Meer?
sea?

Zu spät! Trot - zi - ger
Too late! Cru - el - lest

ff

immer sempre ff

I.

Mann! Strafst du mich so mit här- - te-stem
love! Pun - - ish-ment this, all an - - guish a -

ff

Immer heftiger.
Sempre string.

I.

Bann? Ganz oh - ne Huld mei - ner Lei - - dens -
bove! No pit - - y thine for this grief of

ff

Allmählich wieder nachlassend.
Poco a poco calando.

rall. poco

I. schuld? Nicht mei - ne Kla - gen darf ich dir sa - gen?
mine? Hast speech for - bid - den? Must they be hid - den?

rall. poco

sf poco dim. ff dim. poco

a poco

Nur ein - - mal, ach! nur ein - mal noch!
But once more, ah! but once a - gain!

a poco

a poco

Immer langsamer.
Sempre ritard.

I. Tri - stan! Ha!
Tris - tan! Ah!

dim. più p pp

Langsam.
Lento.

I. horch! Er wacht! Ge -
hark! He wakes! Be -

sehr zart.
dolciss.

p

(She sinks down senseless upon his body)

I. lieb - ter!
lov - ed!

pp pp pp

(Kurvenal had entered immediatly after Isolda; in speechless horror, he has remained near the entrance gazing motionless on Tristan. From below is now heard the dull tumult of voices and clash of weapons. The Shepherd climbs over the wall)

Lebhaft bewegt.
Allegro animato.

p *mf* *sf* *p*

The Shepherd (coming quickly and softly to Kurvenal)

S. Kur-we-nal! Hör!
Kur-ve-nal! Hear!

cresc. *p* *cresc.*

(Kurvenal starts up in haste and looks over the rampart, whilst the Shepherd stands apart gazing in consternation on Tristan and Isolda)

S. Ein zwei-tes Schiff!
An-oth-er ship!

mf *f*

Kurvenal. Noch lebhafter. (angrily)
Più vivo.

K. Tod und Höl-le! Al-les zur Hand! Mar-ke und
Death's de-struction! Ready, my men! Me-lot and

ff *f* *f*

K. Me-lot hab'ich er-kannt. Waffen und Steine! Hilf mir! Ans Thor!
Mark, they are to my ken! Weapons and boulders! Help! to the gate!

f *f* *p cresc.*

(He hurries with the shepherd to the gate, which they hastily try to barricade)

f

ff

ff

Ped. *

The Helmsman (rushes in)

H.

Mar - ke mir nach mit Mann und Volk: ver-geb'- ne Wehr, be -
Mark with his men are af - ter me: in vain we warred, for

p

cresc.

Kurvenal.

H.
K.

wäl-tigt sind wir. Stell' dich, und hilf!
worsted are we! Stand by and help!

f

f

K.

So lang' ich le- - - - be, lugt mir Kei - ner her-
While life doth last, I let none en - ter a -

più f

ff

Brangæna (without, calling from below) Kurvenal.

K. B. K.

ein! I - sol - - de! Her - - rin! Bran - gä - nen's Ruf?
live! I - sol - - da! Mis - - tress! Bran - gæ - na's voice?

p *cresc.*

(calling down) Brangæna.

K. B.

Was suchst du hier? Schliess' nicht, Kur-we-nal! Wo ist I - sol-de?
What dost thou here? O - pen, Kur-ve-nal! Where is I - sol-da?

f *p* *cresc.*

Kurvenal. Melot (without)

K. Me.

Ver-räth'rin auch du? Weh' dir, Ver-ruch-te! Zu-rück, du Thor! Stemm'dich nicht
Betray'st thou them too? Woe to thee, faith-less! Stand back, thou fool! Make way, I

f *f*

Wild. Furioso. Kurvenal (laughing savagely)

Me. K.

dort! Hei- -a-ha - ha! Dem
say! Ah! it has come, this

ff *ff*

K.

Tag, an dem ich dich tref - - fe!
day! on which I can strike thee!

(Melot with armed men appears under the gateway. Kurvenal rushes upon him and strikes him down.)

K.

Stirb', schändli-cher Wicht!
Die, in - fa-mous wretch!

ff *f* *p* *mf* *cresc.*

Me.

Melot.

Weh mir! Tri - stan!
Woe's me! Tris-tan!

f *ff* *f*

Kurvenal.

(He dies)

Brangæna (still without)

B. K.

Kur-we-nal! Wü - then-der! Hör', du be - trügst dich! Treu-lo - se
Kur-ve-nal! Hear me! Art mad? Thou mis-tak'st us! Treacher-ous

ff *p* *f* *p* *cresc.*

(to his men)

K.

Magd! Drauf! Mir nach! Werft sie zu - rück!
maid! Come! Fol-low! Fling them all back!

(They fight)

ff

Mark (without)

M.

Hal - te, Ra - sen-der! Bist du von Sin-nen?
Hold, thou ma - ni - ac! Art thou be-side thee?

K.

Hier wü - - - - thet der
Here rag - - - - es but

p *cresc.*

K.

Tod! Nichts And'res, Kö - - nig, ist hier zu
Death! Naught else, O King, from here may be

più f *ff* *fp*

(He sets upon Mark and his followers)

K. M. Mark.

ho - len: Willst du ihn kie-sen, so komm! Zu - rück! Wahn -
tak- en: if thou wouldst cull it, then come! Stand back! In - -

(Mark appears with his followers under the gate)

cresc. *f* *semp. f*

M.

- - sin - ni - ger!
- - sen-sate fool!

sempre f

(Brangæna has climbed over the wall at side and hastens to the front)

Brangæna.

B. I-sol - de! Her - rin! Glück und
I-sol - da! Mis - tress! Give you

più f

B. Heil! Was seh' ich!
joy! What see I!

più f

Immer noch beschleunigend.
Sempre più string.

(She devotes herself to Isolda)

B. Ha! Lebst du, I - sol - de?
Ha! Liv'st thou, I - sol - da?

ff

Mark (who with his followers has driven Kurvenal and his assistants back from the gate and forced his way in)

M. O Trug und Wahn! Tri - - -
O ly - - ing dream! Tris - - -

più f

Langsamer.
Più lento.

(Kurvenal, deeply wounded, totters before Mark towards the front)

Kurvenal.

M. K.

stan! Wo bist du?
tan! Where art thou?

Da
Here

ff *dim.*

Sehr zurückhaltend.
Molto ritenuto.

He sinks down at Tristan's feet)

Mark.

K. M.

liegt er, hier, wo ich lie-ge. Tri-stan! Tri - stan! I - sol - - de!
lies he, here, where I lay me. Tris-tan! Tris - tan! I - sol - - da!

p *ausdrucksvoll* *espressivo* *dim.*

Langsam.
Lento.

Kurvenal (clutching at Tristan's hand)

M. K.

Weh! Tri - stan! Trau - ter! Schilt mich nicht,
Woe! Tris - - tan! Mas - ter! Chide him not,

più p *espress.* *pp* *e più p*

Noch mehr zurückhaltend.
Ancora più ritenuto.

(He dies)

K.

dass der Treu- - - e auch mit kommt!
if thy man would go with thee!

p *più p*

Mässig.
Moderato.

Mark.

M.

Todt denn Al - les!
All are dead, then!

pp

p espress. *poco cresc.*

Bewegter.
Più animato.

M.

Al - - - les todt!
All - - - are dead!

sehr ausdrucksvoll Mein Held, mein
molto espress. My Prince, my

p poco a poco cresc.

M.

Tri - stan! Trau - tester Freund, auch heu - te noch musst du den Freund ver-
Tris - tan! Trust - i - est friend, yet thou this day once more thy friend be-

f

Immer belebter.
Sempre più animato.

M.

ra - then? Heut', wo er kommt dir höch - ste Treu - e zu be - wäh - ren? Er -
tray - est! Now, when he comes, his per - fect trust in thee to prove thee? A -

p *cresc.* *più cresc.*

M.

wa - che! Er - wa - che!
wak - en! A - wak - en!

Erwa - che mei - nem
A-wake and hear my

molto cresc. *più f*

Zurückhaltend.
Rallentando.
(Bending down sobbing over the bodies)

M. Jam - - mer! Du treu - los
sor - - row! Thou faith - less,

ff *dim.* *p*

Brangæna (who has revived Isolda in her arms)

M. B. treu - - ster Freund! Sie wacht, sie lebt! I -
faith - - ful friend! She wakes, she lives! I -

pp *p* *p* *p*

Belebter.
Animando.

B. sol - de! hör' mich, vernimm mei-ne Süh-ne! Des Tran-kes Ge -
sol - da! hear me! Accept my a- -tone-ment! The draught and its

p

B. heim-niss ent-deckt' ich dem Kö - nig: mit sor - gen - der
se - cret, I told the King of it: All anx - ious, with

p *p* *poco cresc.*

B. Eil'stach er in See, dich zu er - rei-chen, dir zu ent - sa - - gen, dir
speed he put to sea, that he might reach thee, so to re - nounce thee, and

più cresc. *f*

Mässig bewegt.
Moderato con moto.

Mark.

B. M. zu - zu - füh - - ren den Freund! War -
e'en so give thee thy love. O

dim. *p* *dolce* *p*

M. um, I-sol - de, war - um mir das? Da hell mir ent -
why, I-sol - da, why this to me? When clear-ly I

M. hüllt, was zu - vor ich nicht fassen konnt', wie se - lig, dass den Freund ich frei von
saw, what be - fore I had failed to grasp, how glad was I to find my friend from

poco cresc. *p*

Belebend.
Animando.

M. Schuld da fand! Dem hol - den Mann dich zu ver-
blame was free! Guilt-less was he; so, to be-

p *poco cresc.*

M. mäh - - len, mit vol - len Se - geln flog ich dir nach. Doch
troth ye, with flow-ing sails I flew af - ter thee. Too

M.

Un-glü-ckes Un-ge-stüm, wie er-reicht es, wer Frie-den bringt? Die
wild is the course of woe, for the bring-er of joy t'o'er-take! Death's

ff *f* *p* *cresc.*

poco accel.

M.

Ern - te mehrt' ich dem Tod. Der Wahn häuf - - - te die
har - vest I did but swell, fresh woe's er - - - ror com -

poco accel. *più f* *ff* *ff*

Allmählig zurückhaltend.
Rallentando poco a poco.

Brangæna. (Isolda, unconscious of all around her, turns her eyes

M. B.

Noth! Hörst du uns nicht? I-sol - de! Trau-te! Vernimmst du die Treu - e
pel! Hear'st thou us not? I-sol - da! Dearest! Mis-tak - est thou not the

p

Sehr mässig beginnend.
Molto moderato cominciare.

Isolda.

with rising inspiration on Tristan's body)

B I

nicht? Mild und lei-se wie er lä-chelt,
truth? Fair and gently he is smiling;

pp *pp* *pp*

I.

wie das Au - ge hold er öff - net, seht ihr, Freunde,
see, his eyes he soft - ly o - pens! See, my friends, ah!

I.

säh't ihr's nicht? Im-mer lich-ter wie ___ er leuch - tet,
see ye not? how he, bright and bright - er burn - ing,

p cresc.

I.

stern - - - um - strah - let hoch sich hebt?
stream - - - ing star - light, heaves him high?

p molto cresc. *f* *dim.*

Ped. * Ped. *

Etwas bewegter.
Poco più animato.

I.

Seht ihr's nicht? Wie das Herz ihm
See ye not how his heart with

p dolce

sempre con Pedale

I.

mu - - thig schwillt, voll und
cour - - age swells, strong and

p

I.

hehr im Bu - sen ihm quillt?
pure with - - in him it wells?

I.

Wie den Lip - - - - pen,
From his lips how

p

p dolce

I.

won - - - - nig mild, sü - -
soft and sweet comes

p

p dolce

I.

- sser A - them sanft ent -
— the breath he - breathes to

p

p dolce

I.

weht. Freun - de!
me. Friends, ah!

p

p dolce

I.

Seht! Fühlt und seht ihr's nicht?
see! Feel ye, see ye not?

p

cresc.

I.

Hö - re ich nur die - se Wei - se, die so wun - der -
Hears none else the mu - sic yon - der that so soft and

pp

poco cresc.

sempre con Pedale

I.

voll und lei - - - - se, Won - - -
full of won - - - - der, sweet - - -

8

dim.

più p

pp

I.

- - - - ne kla - gend, Al - les
- - - - ly ring - ing, all things

8

dolce

I.

sa - gend, mild ver - söh - nend aus ihm
sing - ing, from him swell - eth, peace fore -

più p

I.

tö - - nend, in mich drin - get, auf sich schwinget, hold er -
tell - - eth, round me grow - ing, thro' me flow - ing, trum - pet -

morendo

pp

cresc.

morendo

I.

hal - lend um mich klin - - - - - -
blasts a - round me blow - - - - - -

- - - - - - - - - - molto cresc. - -

I.

- - - - get? Hel - - - ler—
- - - - ing? Blow - - ing—

f p

I.

schal - - lend, mich— um - wal - - lend, sind es
clear - - er,— grow - ing— near - - er,— are they

f p f p

I.

Wel - - len sanf - - ter Lüf - te? Sind es
waves in air— of a - zure? Are they

I.

Wol - - ken won - - ni-ger Düf - te? Wie sie
waves of per - - fume and plea - sure? How they

cresc.

I.

schwel - len, mich um - rau - - schen, soll ich
heave them, how they near them! Dare I

I.

ath - - men, soll ich lau - - - schen? Soll ich
breathe them? Dare I hear them? Shall I

pp

I.

schlür - fen, un - ter - tau - chen, süss in Düf - ten mich ver -
drink them, dive a - mong them, Where in per - fume they have

cresc.

I.

hau - chen? In dem wo - - - gen-den
flung them? In their bil - - - low-y

Schwall, in dem tö - - nendem Schall, in des
well, in their res - - o-nant spell, with the

Welt - - - - - A - - - - thems
world's life - - - - breath,

ff

Ped. * Ped. *

we - - - hen - dem All
breath - - - ing o'er all,

Ped. * Ped. *

I. er - trin - - - ken, ver - sin - - ken,
Sink down in and drown in

dim.

sempre con Pedale

I. un - - - - - be - wusst, höch -
dream - - - - less rest, high -

più p

(Isolda, as if glorified, sinks gently in Bran-

I. - - - - - - ste Lust!
- - - - - - est, best!

pp

gæna's arms down upon Tristan's body. There is great distress and emotion among the bystanders. Mark

blesses the dead)

rallentando

morendo

pp

(The Curtain falls during the final pause)

Ped.

Act 2 (cont.)

p. 128 Torch goes out

p. 161 Tristan praises the night

fcn of prelude is to liquidate the day
anticipated the existence of night.

Act 3. ~~Retur~~

Return of Opening of prelude to Act I
Calmination
forms parallel to act 1

Act I	Act 3
ship in motion	least dramatic movement
Isolde + Brangane	Tristan + Kurvenal
Isolde dominates through action	T dominates through non-action

love-death transfiguration
movement to psychological drama
centers upon single character

1. Tristans suffering glaring sun, heat, physical discomfort
2. Desire to die
waiting for Isolde, the far off healer.
3. Tristans memory

Tristans premonition of death → desolation of shore → loneliness
shepherds alte visa.
↳ like sailors melody
final combination of day motif
alte visa
sick Tristan]?
Death

Do singers realize leitmotifs in their own songs.?

Musical organizations

Le Nozze - Governed by one overriding tone (D), on the defined circle of fifths. Progresses in orderly way from one key to another.
Set numbers. Recitative → Arias → Ensembles

Tristan - no set numbers, constant flow of music, use of leitmotifs, chromaticism, difficult for the ear. complex. tonality, different motives.

PG - interludes interspersed with ~~act~~ scenes. 12-tonal system, passacaglia, uses silence,

Tristan uses short melodies to hold opera together
away from set pieces → more continuity
Based on mythology / folklore
Leitmotif - short melodic idea heard in both music and voices
no clearly defined sections
claimed Beethoven as his mentor.

dissonant notes make chords
consonant notes don't

Passion, Death - concentration on 2 characters caught up in a web of passion whose only escape is death.

night/day
obedience
unanswered questions

Act 1. moving to unwanted destination
joint suicide is the only answer
Isolde fixated on her position and ultimate destruction
believes she is being ridiculed by sailors song.
reaction/reception of song
"Chosen to me, lost to me" Isolde on Tristan
"Death consecrated head, death consecrated heart"
love yearning → death motif → death devoted
one unit
death always somewhere in the vicinity
increasing speed of ~~inter~~ sailors interruptions (8) give sense of urgency, immediacy.
attempt at death foiled
urgency turns to panic with realization of betrayal
p. 91 return to prelude shows desperateness of death

Act 2. Anticipation → passion → interruption
p. 128 extinguishing of torch, symbolic, notes T's arrival, death mo
balance of forces w/in act designed to come in specific orde
p. 133 hatred of Day
light element as dramatic symbol
real world of phenomenon, trying to escape
World of Day vs. world of Night
C major A^b major
♭ nothing resolved at Dawn

Tristan represents 2 levels of existence
T/I → in - love
Markus → out - sensitivity of the rest of the world

Markus - betrayed by Isolde + Tristan

Tristan to I → "Will you go with me into that night from which we come"

Sprechstimme - "speaking tone" no specific note
voice production somewhere between
song + speech.

"Wozzeck" most successful ← Berg - composer, known for use of Sprechstimme
attempt to fuse Wagner
with New musical style
"total chromaticism: use
all 12 tones." Row"
"Set"

Gluck - 18th cent. German Orfeo, reform opera
struck new balance between music +
drama, new form, a reflection of
aesthetic European movement.

Leonore overtures - 3 overtures for Beethoven's
opera Fidelio all in C, #3 most
popular, played between acts at the opera
1805 - 1807

Mefistofele 1868 opera in 4 acts (including pro, epi)
by Boito. text by the composer after
Goethe's Faust

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